

# THE ILLUSTRATED CRYSTAL PALACE GAZETTE

Vol. I.—No. 10.]

FRIDAY, JUNE 9, 1854.

[PRICE 4d.—STAMPED, 5d.]

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### THE EVE OF THE INAUGURATION

It is usually mingled emotions of exultation and anxiety that are experienced at the near approach of a long-expected hour. The "hopes and fears, a blended throng," that have kept us company all through the journey, now collect themselves, as it were, about the goal of our enterprise. We are then as one returning to his birthplace after years of absence—no less dreading than desiring to look upon the spot that may retain no traces of cherished structures; or as one who has been heaping up, through painful periods of toil, a heap of treasures, that is now to be risked upon a single throw. Perhaps, no man ever woke upon his bridal morning but with a sense of recoil from the event which he would yesterday have accomplished at the cost of life. Certainly, no company of revellers ever watched a sunset on the eve of festival or fête, but with misgivings for the morrow. It is natural that just in proportion to our pride and joy in anything yet future, should be our solicitude for the event.

We are not, therefore, going to sing a simple psalm of triumph on the eve of the inauguration of the Crystal Palace. We confess to some anxieties, not as regards the event, but as to what it must indicate and introduce. But these we will presently express. Let us first give utterance to emotions that are without alloy, and that may be in security indulged.

There have been accomplished at Sydenham, two or three things that can neither be disputed nor damaged. There has been given a fresh and splendid example of the power there is in the principle of association, and of the generous enterprise of English character. Of the immense sums of money that have been expended in the purchase of land and material—the payment of artisans and labourers, the remuneration of genius and skill—the despatch of embassies to every seat of industry and art—the purchase of objects, the product or fabrication of distant climes, and in some cases of arbitrary value—

of the hundreds of thousands of pounds thus expended, not a single shilling has been contributed by Government; not a shilling asked from benevolence. Men of spirit, faith, and daring, advanced princely sums in a moment of exigency, propounded their project to the world at large, and raised without difficulty funds sufficient for the conduct of an undertaking not inferior to many which have burdened the resources of states and sapped the foundations of thrones. This is an exploit, unparalleled even in the country which has invested some £1,200,000,000 in railways, and has poured streams of wealth into the returnless channels of avaricious speculation. For the Crystal Palace Company is not built upon the perception of a sordid utility, not upon the expectations of a grasping credulity. It provides for the public something which the public can do without, though infinitely the better for possessing; and promises to its shareholders no fabulous multiplication of their fortunes. It is a monument of faith in the advanced intelligence and taste of the English people, and of the patriotic moderation of English capitalists. It has created an edifice surpassing in architectural glory even its immediate prototype, and thus has at least added one more to those structures which are among a nation's proudest possessions—the landmarks of its progress, the undecaying embodiments of the ideas that reigned over the mortal generations by whom they were erected. The architects of the cathedrals, castles, colleges, and halls, which stud our land—nearly every one of them enshrined in natural beauty and historic associations—are instinctively acknowledged to have glorified their own age and benefited all successive ages. The Crystal Palace Company have done no less. The Sydenham Palace may long lack the historic interest of Westminster Hall or Chatsworth; but already far surpassing them in architectural effect, what a different tale will it not tell when it has grown into antiquity? "When this was built," our posterity will say, "England had not quite emerged from the long night of popular darkness; her people were still

given to exhausting labours and degrading indulgences; her schools were but the imperfect seminaries in which childhood painfully mastered unattractive facts; her pleasure-grounds and palaces almost the monopoly of rank and wealth. The date upon this central pillar marks a new epoch. Here and then, it was proclaimed by royalty, that to all belonged the facilities and delights which theretofore had been enjoyed by the few; and the proclamation was carried into effect by the voluntary combination of individual means. Here were acquired those lessons, here were fostered those impulses, the practice and the force of which convert nations from the imperfect civilization of partial education and divided interests, into the far higher estate of universal knowledge and substantial unity."

Will this, indeed, be the language of any who may visit, a century hence, the spot that to-morrow will be crowded with applauding thousands? or will they not rather smile at the remembrance of the congratulations and predictions that now are rife? Will they call our exultation childish, and our calculations the mistakes of the self-deceived? There are some amongst us who are already hinting at some such ignoble conclusion at what is so gallantly begun. There may be heard whispered predictions of pecuniary failure, and even of public indifference. Ten thousand people *per diem*, it is said, must pay for admission to render the Crystal Palace remunerative. Prior to the Great Exhibition, such a daily concourse of spectators would have been justly deemed impossible; but after the demonstration then given of popular eagerness for such spectacles, a spectacle so similar can scarcely prove less attractive. There are, of course, some points of difference to the disadvantage of the new enterprise, but we believe they are more than compensated by points of advantageous difference. That was more commercial—this more educational. That, in all its arrangements, was temporary—this is constructed for permanence. That had the necessary imperfection of an entire novelty—this is the product



of matured reflection. That was a representation of the world as it is—this of the world, also, as it has been. That was emphatically the Temple of Industry—this is no less so, but is equally, the Palace of Art. And, lastly, while the conductors of the former had only limited means at their command, the conductors of the latter have almost inexhaustible resources. The one started into being complete, though imperfect—lived its bright, brief life, and passed away. The other is made for expansion, perfection, perpetuity. While, therefore, the first flourished by the temporary excitement it had created,—the second will rely for sustenance upon tendencies already ascertained, and capable of indefinite development. They have, at least, one great point of agreement—both alike obtain unanimous approval and admiration. Questions as to the conduct of the Sydenham Palace, as an institution, have already arisen, and others may arise; they may cause embarrassment, and demand the exercise of wisdom; but we do not fear that they will involve disastrous dissension. For its beauty, its vastitude, its affluence of provision for teaching and for recreation, the Crystal Palace is a universal and unmatched favourite.

We dismiss, then, the anxieties we could not ignore. We see on no side any object of reasonable fear; we see no cloud, even of the bigness of a man's hand, upon the sky that canopies the Sydenham Hills. We have full faith in the splendid and solid success of the enterprise that to-morrow will be formally inaugurated. In the certain grandeur and gaiety of that scene, we see fore-written the future fortunes of the place. Day after day, till the evening shadows earlier steal upon the sunlight, we believe tens of thousands will throng the aisles and galleries, slopes and glades, that to-morrow will be peopled with the intellect and beauty of the land. Even with the advent of a less cheerful season will come the discovery of new charms, in that which beneath the summer sun is almost too brilliant for exploration—the discovery of exhaustless resources against the dulness of winter, or the ennui of wealth; of new capabilities of entertainment for the million. And we are sure, that on the anniversary of this event not only will there be the grateful recollection, far and wide, of innocent pleasures, and more lasting acquisitions, due to the Crystal Palace Company; but also an announcement of pecuniary recompense that shall justify the faith that was shown in the English people—faith in their enlightened preference of the elevating to the debasing, and their eagerness to learn whatever can be learnt, by artistic presentment, of their country and their race.

#### THE FRENCH EXHIBITION AND OUR GOVERNMENT.

We have heard some whispers—and certain advertisements and paragraphs give an appearance of truth to those whispers—that there is great doubt whether a Royal Commission will be appointed to conduct the English portion of the Great Exhibition to be held in Paris next year, and that the business will be placed in the hands of the Board of Trade. Now the Board of Trade is a very useful and, we might add, ornamental department, in its way, but we very much doubt whether such an arrangement will be altogether satisfactory to our artists and manufacturers; and we feel no doubt that it will be anything but palatable to the French Government and people.

To our Exhibition the French Government appointed a Commission composed of some of the most eminent men of the country, and supported that Commission most liberally, by the expenditure of some £70,000 sterling; and when the Exhibition was over, the business was elegantly

finished off by a series of fêtes in Paris, at which our countrymen were received with the greatest liberality and cordiality. Surely, considering the matter as one of courtesy merely, we ought not to be behind our neighbours. When one country sends an ambassador, another never responds by merely appointing a consul. Is it fitting, is it decent, then, for England to send a mere deputation to Paris in 1855, when France honoured London, in 1851, with a well-appointed Commission?

It is said that there is some difficulty about the selection of the commissioners, and especially of a president—that the money must be obtained of the House of Commons—and that Parliament may not act in the matter with that suavity which would be necessary if a certain high personage were to be included in the Commission. These may, or may not be, the reasons that have swayed Ministers in the matter; but, whatever is the cause, we feel perfectly assured that the determination—if, indeed, it be determined—is one of the most ill-judged and short-sighted pieces of policy that ever emanated from a Government.

At the present moment, when we are talking about the immense advantage that would accrue to both nations by the removal of those restrictions on their commerce which now make the two greatest nations in Europe, and the nearest neighbours, comparatively strangers to each other in a commercial point of view; when we are nursing a hope that the beginning of a freer policy is about to dawn upon us—when the one is asking for cheap wine, and the other for cheap hardware—when thousands on each side of our narrow channel are waiting to exchange what they have for what they want with their neighbours on the other side—and when, for the first time for centuries, the armies and navies of the two countries are acting together in one common cause—when the prejudices and antipathies of the two nations are being softened by the action of an honourable and chivalrous feeling—at such a moment as this, would it be wise to run the risk of offending the Government and the people of France by a churlish and niggardly mode of action?

The other day we sent a Royal Commission to the New York Exhibition, which, compared with the Exhibition to take place in Paris next year, scarcely deserved consideration. That Exhibition, praiseworthy as it was, was, after all, not a Governmental, not a national, Exhibition; while that of Paris will be carried out by the highest authorities, and no one doubts that it will be not only a splendid sight, but a worthy illustration of the inventive power, the ingenuity, and the taste of the French nation. It will also be a great European Exhibition, and England cannot afford to make any but the best possible figure there.

A Royal Commission would ensure contributions from all our best artists and most ingenious manufacturers. It would give that prestige without which, unfortunately, we have not yet learned to move, even in matters which concern our dearest interests—those of the pocket; while, on the other hand, a mere official, everyday sort of deputation, would damp the ardour of our own people, and would be considered and resented by the French nation as an unworthy and churlish return for the expense, the talent, and the labour, that it expended in replying to our appeal of 1851.

We can scarcely believe that such an unfortunate course has been finally determined upon. But, whatever is the exact state of the case, we trust that the people of this country will see their own interest, and give such an unmistakable expression of their opinion as shall ensure for England not merely a respectable, but an eminent and a brilliant position, in the first great Continental Exhibition.

THE INAUGURATION OF THE WATT STATUE, EDINBURGH, has recently taken place in the presence of a large assemblage, amid flags, and evergreens, and acclamations. The statue—which is copied from the original by Sir Francis Chantrey—represents Watt seated, with compasses and tablet in hand, and an expression of thoughtful abstraction we may well suppose to be characteristic of that illustrious man, the monuments of whose inventive genius meet us “wherever we turn our eyes, from the Missouri to the Ganges.”

#### A GUIDE THROUGH THE PALACE.

As every one who intends to see the ceremonial of the inauguration, with all who feel interest or curiosity in this magnificent undertaking, will be anxious to know something of its appearance as arranged for the occasion, we have dotted down the principal objects in the nave, commencing at the south or Norwood end of the building; and thus endeavoured to paint in words what is so charmingly gathered and grouped together for the instruction and recreation of thousands.

The first object that attracts attention on entering this part of the Palace is King Charles I., seated on horseback; and a grove of beauteous trees, plants, and flowers, interspersed with statues on either side. Next is observed a running stream of water, with a crystal fountain in the centre, and at each side vases, filled with the choicest flowers. Gold and silver fish are sporting in the stream, whilst the crystal fountain is throwing up its transparent columns in a genial shower to descend glittering in myriads of pearly drops, outvying the fountain itself in rainbow-hues of red, yellow, blue, and violet. The grove is continued on the opposite side of the fountain, where statues, breathing with genius, in varied attitudes of grace, elegance, strength, or majesty, are encircled with

“The roses laden with the breath of June;”

—the Provence rose, the musk rose—its fragrance, the delight, according to the Persian poet, of the nightingale of the East—the damask rose, the York and Lancaster, with their historic tints of red and white; citron and orange trees; several varieties of the scarlet lychnis, some blooming in large brilliant clusters of lambent hue, contrasting with the *Fraginella*, or little ash, with its tall, delicate branches, pink flowers, and feathered foliage; side by side with the drooping scarlet and crimson bells of the fuchsias, and intermingled with camellias, azaleas, calceolarias, heightened in contrast of colour by the bold and brilliant scarlet Eastern poppy. Upon advancing to the edge of the basin, and looking to the extreme south end, an architectural structure attracts notice, with the kings and queens of England placed in niches, and her Majesty, Queen Victoria, in the centre. On either side of this structure, are clumps of trees with stuffed birds and beasts, and models from human beings, representing the inhabitants of various countries, with the plants, animals, and birds peculiar to them. In one place may be seen a warrior of the Red Indians, sitting by the side of his wigwam, with his head-dress of war-eagle quills, and his robe the soft skin of a young buffalo-bull; another, trailing on the grass, with his uplifted bow sending a shaft to some distant object; another, with a club and tomahawk, whilst his companion is armed with a spear, shield, and scalping-knife. Again, a Hottentot female, in all her (to our European ideas of beauty) ugliness, with a male Hottentot hid behind a large aloë, his hand shading his eyes, intently watching some object; whilst a grey serpent is a little farther off, monkeys perched on the branches around enjoying themselves, and an ostrich luxuriating amongst the flowers, shrubs, and trees, indigenous to Africa's clime. A group of dogs may be seen hunting a wild boar, and another group attacking a stag who has severely wounded some of the canine fraternity—one especially, who is laying on his back: you could have no difficulty in imagining he was howling most piteously. Presently you perceive Polar bears in close proximity with icy boulders; and distinguished more by the warm white of their fur from the cold, fleecy whiteness of the glaciers, than by their shapes, so clumsily mis-shapen. Advancing amidst branches of trees and winding alleys, studded with flowers and shrubs, we suddenly meet a glutton grasping the branch of a tree, covered with moss and lichen; and looking upwards we perceive an eagle dining off some poultry in the shape of a black cock.

Another group attracts attention: two human figures and a jaguar in combat.\* The jaguar is on an embankment, with his paws up, and glistering eyes, ready to strike a poor fellow who has apparently fallen down in the act of pulling his bow-

\* This group has since been removed to the northern transept, opposite the Assyrian Court.

string. His countenance has the appearance of fright strongly depicted upon it; the other figure is standing with his spear in hand, ready to push it down the animal's throat at a fitting opportunity. The striking peculiarity of these figures are—expressive eyes of glass, natural teeth, and actual nails to the hands and feet. To describe the camels, elephants, hippopotami, tigers, lions, reptiles, aquariums, birds on the various trees and in glass-cases, of every variety of form, hue, plumage, and colour, would be tedious; so we will conclude the description of this part of the building by saying, there will be found groups of South Americans, Borneans, Australians, and other tribes, clothed in the very attire which natives have previously worn, and so arranged as to represent some occupation or picturesque group customary in those remote and seldom heard-of countries.

In returning up the nave, looking towards the central transept, we have the Court for Musical Instruments on our right, above the arches of the enclosures of which are panels with relief, and circular spaces with medallions of celebrated composers and musicians. The interior of this court is chaste, yet elegant. Opposite to this court, on the left, is the Pompeian Court, at the portico of which we will merely peep. It may be pronounced finished; the flooring being laid down, with the various tessellations, looking beautiful, clear, and brilliant, light and airy, yet rich and agreeable to the eye. It is the most finished house we ever saw without the furniture, and, examining it scrupulously as a whole, is the most perfect specimen of architecture and decoration of all the courts; neither is it improbable that Pompeian houses, with alterations suitable to our climate, will ere long be very much in vogue. The Sheffield Court is next to the Pompeian, and is the most original construction of any of the courts, totally unlike all the rest, or anything else in the edifice, with its panelled walls and fairy-like ranges of arched openings over them. The Birmingham Court is next, and has an original facade of bronzed gates and massive slate pillars, in imitation of a richly-veined marble. The walls are ornamented with children busy at the forge, and other operations of metallurgic labour, vases of flowers, &c. The next to this is the Stationery Court. The external facade, like the Alhambra, has no architectural beauty, but the internal decorations are of the most fascinating character, and is inferior to the decorations of the Alhambra only because it is less expensive. This portion of the nave has some of its space filled up by exhibitors, of whom Mr. Meehi is perhaps the most prominent. Crossing the nave from the Stationery Court, the next that comes in order is the Court of Printed Fabrics. It consists of a central allegorical figure of Manchester, medallion heads of Arkwright, Cartwright, Hargreaves, and other improvers of textile manufacturing machinery; also bas-reliefs, and paintings on the friezes, illustrating the various stages of commerce and manufacture through which the cotton and flax plants pass before they are fit to appear in the textile courts. It has arched entrances, scagliola columns and pilasters, and the front is glazed with plate-glass. The next is the Court for Woollen Goods, which is different from all the others, having a ceiling to it, and a square tower, with stalls before the front entrances, all of which combined give it a commanding appearance; and when the goods are displayed it will materially heighten the effect, and be a great attraction. The French Court is only a temporary one, and is not sufficiently advanced to give even a rough outline of its ultimate appearance.

What a collection of articles, displaying the industry, invention, resources, and capabilities of the manufacturers, merchants, and artisans, will be seen in these Industrial Courts! The rife in endless variety, jewellery of the most elaborate workmanship, pins, needles, and buttons, and other productions for which Birmingham is famous, will be displayed. Cutlery and plated goods in the Sheffield Court—musical instruments of all kinds and description, we shall expect to see—woven materials, silk, linen, cotton, and wool—envelopes in endless shapes and patterns, embossed cards, superior ladies' note paper—papier mâché, made up into articles of utility, and ornamented in a manner superior

to what has hitherto been done—paper-hangings of more elegant, or gorgeous patterns, displaying an artistic arrangement of form, and a rich harmony of colour, improving the taste for house decorations—baguettes from the carver or turner in ivory, bone, or shell, in numberless pleasing forms.

Next in order on the side of the French Court, are statues from the works of the French and Italians, of which an Improvisatore, David with the sling in his hand, about to cast the stone, and the Prodigal Son, are choice specimens. The German and English sculptures are arranged on the opposite side, distinguishable by the colossal Bavarian Head, mounted upon a high square pedestal: it has a commanding appearance in this position. Trees, shrubs, and plants, blooming with flowers, are also placed amongst them, and by the side of the Industrial Courts. We have now arrived at the centre transept, at the four corners of which are four large statues; one of Sir Robert Peel, opposite that of Du Quesnay, shaded by a tall Norfolk pine; facing this statue is a colossal statue of Rubens, having a tree towering over his head; and the ancient massive figure of Hercules takes the other angle. These statues, like sentinels, guard the dais and platform for her Majesty and Prince Albert, and other royal and distinguished personages, to the left of which are seats uplifted an enormous height for the singers and musicians, whilst facing this, in the first gallery, are also seats erected for a commanding view of the ceremonial. The nave is perfectly clear in this part of the building for promenade, with ancient Roman and Greek statues arranged in parallel lines on either side. The Runic crosses from Ireland are the principal objects on one side adjoining the nave, and the Toro Farnese on the other.

At the north end of the Palace is situated on either side the nave the various architectural courts brought into existence under the immediate superintendence of Mr. Digby Wyatt and Mr. Owen Jones. We will give a slight description of their facades as seen by the visitors promading the broad walk in the nave. To the left, on the side nearest the road, are six lions guarding the entrance of the Egyptian Court, the facade of which is a close imitation of the Temple of Edfou; statues of ancient Greeks, also, intermingled with trees, plants, and flowers, appropriate to an Egyptian clime, are placed before the entrance. This court is about 100 feet square, and contains eight colossal figures of kings, bearing the flail and the crook as the emblems of agricultural and pastoral industry, as may be seen from the entrance. A series of massive pillars are perched upon the strong walls of the facade, and a mixed assembly of hieroglyphics, paintings of chariots, soldiers, captives, birds, beasts, and implements, are painted thereon. The columns have palm and lotus-leaved capitals, and on the frieze above, the Harnhat, or celestial sun, the symbol of sovereignty, is frequently repeated. Between the gaint kings, we get glimpses of massive columns, painted from outlines in sunk relief in the most brilliant manner, and with similar devices to the facade. This represents the colonnade of Karnac, and consists of sixty-four columns, under a star-spangled ceiling. Adjoining is the facade of the Greek Court, which exhibits the classic, chaste, yet simple architecture and ornamentation of that highly-cultivated people. In looking into these courts, of which there are three, the Parthenon frieze, the Ægina frieze, and the Parthenon pediment, will be noticed; but the chief attraction of these courts is in the sculpture, frequently designated "divine," on account of its beauty of form and figures; the most prominent of which are the Laocoon, the Venus de Medicis, the Antinous, the Gladiator, the Discobolus. Next in succession is the front of the Roman Court. This is from a portion of the Coliseum, having arched entrances; a distinct change from the square lintel of the Greeks. These courts are decorated with Sienna and other marble, and filled also with statues and busts, such as the Apollo Belvidere—the *Esperance*, from the Louvre—many Roman statues—Jupiter Serapis—the Medici, Borghesi, and Vatican vases—a cast from the bassi-relievi from the arch of Titus, representing the Jewish captivity, with the Jewish vessels of the Temple—a complete model

of the Forum, fifteen feet long—a restoration of the Coliseum, twelve feet long—and a model of the Temple of Neptune at Paestum. The Alhambra follows the Roman Court. It is a reproduction of a portion of a castellated palace of the Moorish kings of Granada; and conveys to the mind a sensation of astonishment at the gorgeousness and luxury of the Spanish Moors. The slender pillars, the plain architectural front, covered all over with interlacing filigree in scarlet, blue, white, and gold, all painted and gilded with the highest brilliancy—the pendant foliage, the horse-shoe arches, the arabesque beading, and the frosted fretwork—are gorgeous in the extreme; astounding to the sense, but not satisfactory to the intellect. The Hall of Lions is the principal of these courts. It has thirty arches, supported by slender columns; it is covered with fretwork ornamentation; has an arcade all round it, and an alabaster fountain in centre. The opposite courts to these have also statues and plants intermingled; but have a narrow walk close to their facades, which is covered with trees and shrubs on the Egyptian side. This walk gives a charming relief to the wondrous, fascinating beauties of these courts, as they may be seen from two points of view in the nave. They combine both the delights of intellect and sense; the selection displays great research and taste, and the execution, generally speaking, is equally praiseworthy, so that much, very much, that the architect, the artist, the sculptor, the decorator, the antiquarian, the historian, and last, though not least, the Christian, however highly cultivated, will receive solid information as well as transitory pleasure. The first court opposite the Alhambra is the Byzantine, which comprises that period when the Lombard style flourished in Italy, the Romanesque in France, the Byzantine in the East, and the Norman in England. Mosaics, frescoes, martyrs, saints, chimeras, griffins, Runic knots, and Ionic volutes, are all gathered in this court, with all the round-headed arches which are characteristic of this style; such as the semicircular, the stilted, the segmental, and the horse-shoe—of which the semicircular was the most common. The cloister of St. John Lateran, a fresco by Giotto, bronze doors from Augsburg and Hildesheim, mosaic pavements, a German fountain; and the following by Mr. William Jennings—doorway of Kilpeck Church, Herefordshire; two doorways of old church and chancel arch, from Shobden, Herefordshire; and doorway from Ely Cathedral. These four are specimens of Norman architecture, two of which—the Kilpeck doorway, and one of the Shobden doorways—are richly illuminated. The other two are painted in stone colour. Whilst looking on the illuminated and non-illuminated, we must confess, however judicious the colouring may be, that the effect of the stone colour gives much greater richness to the general appearance, and the carving tells out infinitely better. The Medieval Court follows; where the different arches illustrative of that period are in great variety, yet all beautiful. There are pointed arches, both simple and complex; specimens of the lancet, the equilateral, and the obtuse, amongst the simple pointed; and the ogee and Tudor of the complex. Also, examples of the round-headed trefoil, the pointed trefoil, and the square-headed trefoil—all exemplified in the facade of this court. The Rochester doorway will be a great attraction, being splendidly architectural and richly illuminated. This was fixed by Mr. Cundy, and illuminated by Mr. Coulton. A variety of other selections, from nearly every cathedral and celebrated church in England, will be found in the same vicinity.

The facade of the Renaissance Court represents the Hotel Bourgtheroulde; the upper portions of the hotel are copies of the great frieze from the hospital for the poor at Pistoja, representing the seven acts of mercy, and upon the lower part is represented the meeting of Henry VIII. and Francis I. on the Cloth of Gold. The front and back-front of the Renaissance Court is pure and chaste in its ornamental design. The ceiling of the portico is divided into three compartments, painted with copies of the twelve signs found in the entrance to the Certoga, at Pavia. There are three fountains in this court, and the combination of gates, doorways, figures, candelabras,



and altar-pieces—some in bronze, others in imitation of carved oak and other woods—render it rich in the artistic beauties of that period. The ceiling of the vestibule is a beautiful copy from the Sala di Cambro, at Perugia, painted by Pietro Perugino; it represents Jupiter seated in his car, drawn by eagles, and surrounded by his other divinities. The Elizabethan Court follows. Its principal features are the painted decorations, consisting of imitation marble and other details.

The front of the Italian Court is remarkable for the beauty of its various marbles. Sienna, Sicilian jasper, Rosso antico, white vein, Oriental alabaster, lapis lazuli, verdantique, dove, and bardilla, are amongst the examples of marbles, all of which have been executed by Messrs. J. Moxon and C. Curtiss. The vestibule is decorated with specimens of pure Italian ornamentation in bas-relief on blue ground, with small Sienna marble panels intervening; the frieze above the cornice has paintings of boys at different amusements. The inner court has a wonderful imitation of a coved ceiling in the Vatican, by Raphaelle D'Urbino. The subjects are, the Judgment of Solomon; the Fall of Adam and Eve; also, illustrations of the arts, sciences, philosophy, &c. This ceiling is painted by Mr. Alfred Stevens. Some beautiful productions, restored by Mr. Richardson from Wells Cathedral and other places, are in these inner courts, an account of which must be deferred to another opportunity. The two Colossi have some figures placed on their base, life size, to contrast their relative proportions. The Assyrian Court is next to these gigantic figures; its architecture and decorations are of a singular character, yet sufficient to afford evidence that the inhabitants of such dwellings were a great and mighty people. Opposite this court are trees, ferns, palms, convolvuli, ivy, woodbine, and every variety of parasitical plants, creeping and twining in every direction, and baskets of flowers hanging from the galleries throughout the whole building, which will form, when they have time to grow and entwine themselves around the columns and girders, a picture which no Oriental tale has ever yet described, and a rival to the Hesperides, or the hanging gardens of Babylon.

#### JOURNAL OF THE CRYSTAL PALACE.

THE Duchess of Kent, accompanied by the Duke and Duchess de Nemours, and attended by Sir George Cowper, visited the Palace on Thursday last. They were received at the entrance by Mr. Belshaw, who escorted them over the interior. Mr. Digby Wyatt and Mr. Owen Jones explained the prominent features of their respective courts, and must have been much gratified at her Royal Highness's commendations of the taste and skill displayed. The royal party spent two hours in examining the works, with every part of which they were much delighted; and expressed their approbation of the arrangements made for the opening ceremony. On the same day, a deputation (whose names are given elsewhere) waited upon the directors, at the Palace, on the subject of the sale of intoxicating drinks by the Company. The deputation were received by Mr. Laing and Mr. Fuller, and held a long conversation.

The royal carriages were again seen on the road on Saturday last. Her Royal Highness the Duchess of Cambridge and the Princess Mary honoured the Palace with a visit. Mr. Fuller received their Royal Highnesses at the entrance, and escorted them through the building. The Royal ladies expressed their delight with all they saw, and strolled about the Palace for about two hours, after which they partook of a luncheon in the building. The Duchess of Cambridge, on leaving, naively remarked, "that it had but one drawback; namely, that it was too much and too good to be seen in one day." Besides the Royal visitors, the Duchess of Hamilton, Count Colloreddo, Lady Suffield, Baron Knesbeck, Countess of Jersey, &c., were present.

The inhabitants of Sydenham were rather startled on Wednesday morning, by the arrival of a train filled with policemen, numbering upwards of 500. Where they were going, or why they had come, seemed an awfully puzzling question. Some said they were to be carried to Brighton, and from thence to be taken on board vessels bound for Turkey, where they were to take charge of the commissariat department. But still greater was the surprise at their being landed in the Palace grounds. To get them into the building took some time. After marching, jumping, and gambolling about the Palace to the entire satisfaction of the superintendents and themselves as to its stability, they were arranged compactly in the lower gallery, at a pressure calculated to be  $1\frac{1}{2}$  cwt. to the square inch. A rope was attached to the lower edge of the girders, and the deflexion was shown at the lower end of the rod, which moved upon a scale, whilst the men were in motion. The experiment was per-

fectly satisfactory, as the deflexion was not greater than in massive brick arches tested in a similar manner.

The covered way to the entrance in the central transept is completed; as is also the private carriage-road by the side of the reservoir, leading to the Royal Apartments. The new road up to the Palace is finished; and a fine spacious road it is—affording a most extensive and beautiful prospect of hill and dale, dotted in all directions with villas amid woods and meadows. The covered way from the rail up to the Palace we scarcely think can be completed; but there have been such changes in one day that we hardly know what cannot be done.

On Tuesday morning his Majesty, the King of Portugal, his Royal Highness Prince Albert, and his Royal Highness the Duke of Oporto, attended by Lord de Tabley, Lord-in-waiting to the Queen, Colonel Wyld, Groom-in-waiting, and Count de Lavradio, the Portuguese minister, and other members of the suite, left Buckingham Palace at ten o'clock in two of her Majesty's private carriages for Sydenham, to inspect the Crystal Palace. The illustrious party were received by the managing directors and professors, and conducted through the various courts. They remained a considerable time, and his Majesty, as, also, the Duke of Oporto and Prince Albert, expressed their high approbation of the arrangements made for the opening.

#### ARRANGEMENTS FOR THE INAUGURATION.

##### OFFICIAL PROGRAMME OF THE OPENING.

HOLDERS of season tickets only, or of special cards of invitation, which are confined to Foreign Ambassadors, her Majesty's Ministers, and others specially invited to attend on her Majesty, will be admitted to the Palace and Park on this occasion.

Holders of season tickets will be admitted at the north and south transepts, and by the railway, between the hours of 11 and 2 o'clock.

They will be allowed to take their places, subject to police regulations, in any part of the building except the parts ruled off in the central transept and nave for the purposes of the ceremonial, and in the reserved seats.

A limited number of seats will be reserved for members of the corps diplomatique, her Majesty's suite, members of the House of Peers and House of Commons, and their families, and for the families of other persons who are present officially to assist at the ceremonial.

Holders of special cards of invitation, or cards for reserved seats, will be admitted at a private entrance at the central transept, between the hours of eleven and two o'clock.

Exhibitors' attendants who have been sanctioned by the Directors, will be admitted at the railway station about two o'clock, and will immediately take their places by the counters or objects exhibited by their employers.

A Dais has been raised on an elevated platform in the central transept, on which a chair of state will be placed.

The Directors, with the principal officers and others connected with the undertaking, will assemble at half-past two o'clock in the central transept, opposite the Dais, in levee dress, or in full evening dress.

His Grace the Archbishop of Canterbury, her Majesty's Ministers, the Duke of Sussex, and the Foreign Ambassadors and Ministers, will take their places on the platform to the right and left of the chair of state, in levee dress, at half-past two o'clock.

The Lord Mayor and sheriffs of London, the mayors, provosts, and other representatives of the municipal bodies of the kingdom, will take their place before half-past two o'clock, in their robes of office, in a space reserved for them in front of the Dais.

Places immediately adjoining will be reserved for their families.

The Foreign Commissioners, the Royal Commissioners of the Exhibition of 1851, and of the New York Exhibition, the Representatives of the Dublin Exhibition, and of the Paris Exhibition of 1851, and the presidents of the principal learned societies, will take their places, in levee dress, or in full evening dress, at half-past two o'clock, in a space reserved for the purpose in the central transept fronting the Dais.

Places immediately adjoining will be reserved for their families.

Places will be reserved for members of the House of Peers and their families in the Front Gallery on the right hand of the Dais, and for members of the House of Commons and their families in the Front Gallery on the left.

Her Majesty, with the Royal Family, and her suite, will leave Buckingham Palace, so as to arrive at the central transept of the Crystal Palace precisely at three o'clock. She will ascend the Dais and take her seat in the chair of state.

On the Duchess's arrival, the Chorus, comprising 400 instrumental and 800 vocal performers of the various musical societies of the kingdom, in addition to two regimental bands, and the band of the Company, the whole under the direction of Signor Costa, will perform "God save the Queen."

On the Queen taking her seat, and when the music has ceased, the Directors of the Company will proceed to the Dais, and the Chairman will read to her Majesty a short address, describing the origin and objects of the undertaking, which he will then deliver to her Majesty.

Her Majesty will be graciously pleased to return an answer.

Mr. Fuller will present to her Majesty a series of medals struck to commemorate the occasion.

Sir Joseph Paxton will present to her Majesty the general hand-book descriptive of the Palace and Park. Mr. Owen Jones will present to her Majesty hand-books descriptive of his Fine Arts Courts.

Mr. Digby Wyatt will present to her Majesty hand-books descriptive of his Fine Arts Courts. Mr. Phillips will present to her Majesty the hand-book of the Portrait Gallery, and the remaining series of general hand-books.

Mr. Ferguson will present to her Majesty the hand-book descriptive of the Assyrian Court.

Professor Owen will present to her Majesty the hand-book descriptive of the Geological department.

Professor Forbes and Dr. Latham will present to her Majesty the hand-book descriptive of the Zoological and Ethnological department.

A royal procession will then be formed in the following order:—

Superintendents of Works and Principal Employés.  
Contractors.

Architects of Industrial Courts.  
Principal Officers and Heads of Departments.

Directors.  
Sir Joseph Paxton. Mr. Laing, M.P.

THE QUEEN.  
H.R.H. the Prince Albert, the King of Portugal, the

Royal Family, H.R.H. the Duke of Oporto, and their respective Suites.

The Archbishop of Canterbury.  
The Cabinet Ministers.

The Foreign Ambassadors and the Foreign Ministers.

The procession will turn to the right, move to the south end of the nave by its west side, returning by its east side, will then pass round the east side of the central transept and down the north end of the nave by its east side, returning by its west side to the central transept.

All persons not forming part of the procession will keep their places during it.

On the return of the procession her Majesty will again take her seat on the Dais, and the Ministers and Ambassadors will take their places as before.

His Grace the Archbishop of Canterbury will then say a prayer, asking God's blessing upon the undertaking, and the orchestra will perform the "Hallelujah Chorus."

When the music ceases, her Majesty will declare "The Crystal Palace opened." The orchestra will then perform "God Save the Queen," during which her Majesty will retire.

The barriers which had kept the nave and transept clear will then be thrown open, and the public will be allowed to circulate throughout the Palace and the Park.

##### MUSICAL ARRANGEMENTS.

The musical arrangements are on an unprecedented grand scale. The orchestra, which is built in an amphitheatrical form, is 144 feet wide by between 60 and 70 feet deep, ascending gradually from the floor to the height of 42 feet at the back.

Some notion of the immense space thus appropriated may be formed, when it is stated that this is double the width of the orchestra at Exeter Hall, and the top row higher than the upper cornice of the latter building. It is built of immense strength, under the superintendence of the proper authorities.

The band will comprise 100 violins, 30 violas, with the same number of violoncellos and double basses, with quadruple wind instruments. The most eminent performers, both professional and amateur, are included in its ranks.

The chorus of 1,150 voices has been selected with much care from the most efficient quarters, and will contain among its members most of the leading principal vocalists and members of the metropolitan choirs, including also nearly 250 ladies and gentlemen, professional and amateur, from the choirs and choral societies in the following towns; amongst others, viz.—Bradford, Leeds, Halifax, Huddersfield, York, Liverpool, Manchester, Birmingham, Gloucester, Worcester, Hereford, Bristol, Norwich, Winchester, Rochester, Nottingham, Coventry, Lichfield, Bangor, Chester, Cambridge, Oxford, Brighton, Canterbury, Dublin, Belfast, Edinburgh, Glasgow.

The Italian artists, headed by the Lablache, Formes, Ronconi, Zelger, Tagliacoffi, will assist in the general ensemble, while the names of Mesdames Clara Novello, Sims Reeves, Birch, Dolby, with Mr. Sims Reeves, and other musical celebrities, is a sufficient guarantee that the English principal vocalists are not backward in proffering their assistance at the approaching solemnity. The readiness with which individual distinction is merged in the desire to co-operate for the general effect is a graceful tribute to the objects of the Crystal Palace, and one of which all may be proud.

The ordinary instrumental orchestra, flanked by the sixty double-basses and violoncellos, will occupy the centre of the orchestra; this will be followed by twelve rows of seats, for the chorus; above which, fringing as it were the entire orchestra, will be the bands of the Coldstream and Grenadier Guards—about 85 performers, with the 60 brass instrumental players of the Crystal Palace Company—thus forming a grand total of above 1,600 performers.

The acoustical properties of the building are reported to be very far in advance of the 1851 building. A notable instance of this occurred a few days since. One of our leading vocalists sang a verse of "God save the Queen," at the northern end of the building:



notwithstanding the extreme length of the nave every word and tone was distinctly heard at the southern end, although a distance of upwards of 1,600 feet.

Mr. Costa, who will conduct the musical performance, is exhibiting his usual energy in carrying out effectively the general arrangements; and as every place in the orchestra will be numbered and appropriated to a particular performer, and as each division of the orchestra is indicated by a different coloured card, it is expected that, notwithstanding the immense number, all will proceed to their allotted places without the slightest confusion.

The music to be performed is "God save the Queen," "The Old Hundredth Psalm," and the "Hallelujah Chorus." The effect that this immense orchestra will produce, in these heart-stirring old melodies, will be such as has probably never been surpassed.

#### REFRESHMENT DEPARTMENT.

Arrangements have been made for the supply within the building, on the day of opening, and daily thereafter, of cold refreshments of a superior kind, at moderate charges. They include substantials, such as cold meats, poultry, hams, and tongues, and refreshments of a lighter description, such as pastry, jellies, cakes, biscuits, ices, tea and coffee, and soda water, and all kinds of nerated beverages.

#### TERMS OF ADMISSION.

**FIVE SHILLING DAYS.**—On Saturdays the public will be admitted by payment at the doors, or by tickets of 5s. each.

**HALF-CROWN DAYS.**—On Fridays the public will be admitted by payment at the doors, or by tickets of 2s. 6d. each.

**SHILLING DAYS.**—Mondays, Tuesdays, Wednesdays, and Thursdays will be 1s. days. At the gates, a payment of 1s. each will admit the public; or tickets entitling the holder to admission to the Palace and Park, and also to conveyance along the Crystal Palace Railway, from London-bridge Station to the Palace and back, will be issued at the following prices:—

Including first-class carriage ..... 2s. 6d.  
Including second ditto ..... 2 0  
Including third ditto ..... 1 6

**CHILDREN.**—Children under twelve years of age will be admitted at half the above rates.

**HOURS OF OPENING.**—The Palace and Park will be opened on Mondays, at 9 o'clock; on Tuesdays, Wednesdays, and Thursdays, at 10 o'clock, a.m.; and on Fridays and Saturdays, at 12 o'clock and close every day an hour before sunset.

**OPENING DAY.**—The opening will take place on the 10th June. On that occasion season tickets only will be admitted.

**SEASON TICKETS.**—Season tickets will be issued at two guineas each, to admit the proprietor to the Palace and Park on the day of opening, and on all other days when the building is open to the public.

Season tickets, to include conveyance along the Crystal Palace Railway, from London-bridge to the Palace and back, without further charge, will be issued at four guineas each, subject to the regulations of the London and South-Coast Railway Company; but these tickets will be available only for trains from and to London and the Palace on such days as it is open to the public, and will not be available for any intermediate station.

No season ticket will be transferable or available except to the person whose signature it bears.

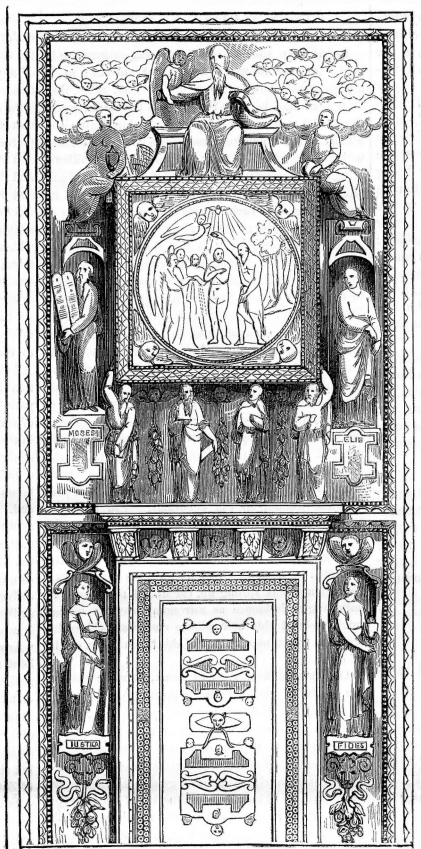
**FAMILY SEASON TICKETS.**—Members of the same family who reside together will have the privilege of taking season tickets for their own use, with or without railway conveyance, on the following reduced terms:—

Families taking two tickets will be entitled to 10 per cent. discount on the gross amount paid for such tickets; taking three tickets, to a discount of 15 per cent.; taking four tickets, to a discount of 20 per cent.; and five tickets and upwards, to a discount of 25 per cent.; and these tickets will be available only to the persons named in such application. Printed forms of application may be had at the office, 3, Adelaide-place, and at the other offices for tickets.

Season tickets will entitle to admission from the opening day till the 30th April, 1855.

Applications may be made for season tickets at the office of the Company, 3, Adelaide-place, London-bridge. They may also be had at—The Palace; 14, Regent-street; Brighton Railway Terminus, London-bridge; at Sam's, 1, St. James's-street; Mitchell's, Bond-street; Gunter's, London-street; Westerton's, Knightsbridge; Kitchin, Frowse, and Co., Cheap-side; Lett's, Royal Exchange; W. Dawson and Sons, 74, Cannon-street, and at their Book-stalls, on the Eastern Counties Railway; Lloyd, Brothers, and Co., 22, Ludgate-hill; and Hammond's Advertisement Office, 27, Lombard-street.

**SPECIAL REGULATIONS AND BYE-LAWS.**—All the general provisions and regulations mentioned above are to be understood as being subservient to such special provisions, regulations, and bye-laws as the part of the Railway Company and the Palace Company



CARVED OAKEN DOORWAY, FROM THE DORIAN PALACE AT GENOA.

This doorway is one of four examples which are placed in the Medieval Court, and is valuable as a specimen of the wood carving of that period. They are situated at each angle of this court, and help materially towards the beauty of its finish.

as may be found necessary to regulate the traffic, and to meet special occasions and circumstances which may from time to time arise.

By order of the Board,

G. GROVE, Secretary.

Adelaide-place, London-bridge, April 27, 1854.

#### SCHEDULE OF PRICES OF FAMILY SEASON TICKETS.

Without Conveyance by Railway.	£ s. d.	Including Conveyance by Railway.	£ s. d.
Two Tickets .....	3 15 0	Two Tickets .....	7 1 6
Three " .....	5 7 6	Three " .....	10 14 6
Four " .....	6 15 0	Four " .....	13 9 0
Five " .....	7 17 6	Five " .....	15 15 0
Six " .....	9 9 0	Six " .....	18 18 0
Seven " .....	11 0 6	Seven " .....	22 1 0
Eight " .....	12 12 0	Eight " .....	25 4 0
Nine " .....	14 3 6	Nine " .....	28 7 0
Ten " .....	15 15 0	Ten " .....	31 10 0

#### LANGUAGE OF THE EGYPTIANS.

A GREAT majority of the visitors to the People's Palace will have never pictured to themselves any of the wondrous edifices of the ancient world, or thought of the manners, habits, and customs of bygone ages! In the minds of most of such, the various architectural courts of the Palace will arouse a feeling of curiosity as to the meaning of the mural and other inscriptions, and a desire to know something concerning them—a desire for something beyond the momentary gaze. Such information we design to impart, and have taken for our present subject the Egyptian language, as translated by learned linguists from the hieroglyphics cut in sunk relief on the monuments and tombs, and also from manuscripts preserved in various museums.

No history has hitherto militated against the scriptural account of the confusion of tongues amongst the multitude whilst building the Tower of Babel, or of its destruction and their disper-

sion; but legends and myths of Oriental and European nations, alluding to some such circumstance, seem to corroborate it. It is, therefore, about this period, in all probability, that the Egyptians originated their language, which is to modern nations remarkable, and, to an observer ignorant of its meaning, altogether incomprehensible—a confused combination of animals, parts of the human form, mechanical instruments, birds, insects, and other singular devices—a mysterious *mélange*, veiling the truths of nature and religion in impenetrable darkness.

Attention was awakened in Europe, with a desire to arrive at the meaning of these writings, as soon as their existence became widely known. In 1656, Kircher published a voluminous work, purporting to contain interpretations of the Egyptian monuments, which, although erroneous, became useful as a collection of materials, and in directing the student to the Coptic tongue—many manuscripts written in which language existed in the Vatican Library at Rome. An acquaintance with this ancient language is of the greatest importance to one who is desirous of reading the hieroglyphic inscriptions. It is easily learned by those who have a knowledge of Greek, and is simple in structure, both in its roots and grammatical forms.

Many of its names of living beings are imitations of the sounds they utter: for example, the cat was *shaon*; the ass, *eo*; the frog, *chour*; the lion, *moue*; the hog, *rir*. The names of inanimate objects, or modes of existence, also represent the sounds which proceed from them: thus, *onadjouedj* means to chew; *teltet*, to drop; *onk*, to swallow; *kradjedi*, to grind the teeth; *rodjredj*, to rub; *sensen*, to sing; *krennem*, a noise. The emotions emanating from the mind are expressed in Coptic in various ways, taking the word *het* (heart) as their basis—the heart being supposed to be the seat of the sensations. A coward, for instance, is little-hearted; a patient man is heavy-hearted; a proud man is high-hearted; concord is one-hearted; a timid person is weak-hearted; an individual possessing no decision of character, has two hearts; a penitent is said to eat his heart. Abstract ideas are also expressed in a similar manner. For example: to observe is to give the heart; to know, to find the heart; to satisfy, to fill the heart; to persuade, to temper the heart; to trust, to offer the heart; to reflect, to make the heart come. Other abstract ideas take the word *tot* (hand) as their basis: to begin is to put forth the hand; to help, to give the hand. Parts of the body are employed in the same manner to express states of the mind. For example: audacity is signified by the phrase, lofty-eyed; clever, eye in the heart; to laugh at, to draw in the nose; obstinate, stiff-necked.

Reference to a physical object prevails throughout the language. Even the oblique and objective cases of the pronoun are expressed thus. To me, is written in the following ways, according to the circumstance in which it occurs: into my mouth, into my hand, into my stomach, on my face, on my head, to my place. The most ordinary relations of subjects of speech to each other are expressed by reference to parts of the body. Thus: within, is, in the stomach; out, is, from the eye. The particles prefixed to the verbs to denote the variations of tense are all significant. The prefix to the present definite is *ere*, an act; to the future definite, *ei*, to come, &c.

On the establishment of Christianity in Egypt, the ancient system of writing was rejected, on account of its associations with idolatry; and the translations of the Bible, and other religious books, are written with Greek characters. There were six sounds in the Egyptian which do not occur in the Greek; therefore, the characters to express these sounds

they borrowed from the ancient enchorial system. The Egyptian language resembles the Hebrew, the Arabic, and other Oriental languages, in the uncertainty of the vowels. Words are frequently written in the Coptic texts with many different vowels. For example: the word signifying to wrap up, is written *kak, kel, kôh, kôl*, sometimes with the omicron, at other times with the omega. They sometimes write without the vowels, as in the word *tellel*, to drop; it being written *tlh*. The Coptic books are written in three different dialects, corresponding to the three great divisions of Egypt. That of Lower Egypt is called by the grammarians, *Memphitic*; of Middle Egypt, the *Bashmuric*; and that of Upper Egypt, the *Sahidic*. The difference in these dialects consists chiefly in the substitution of the liquid consonants, *l, m, n, r*, for each other—one dialect using *l*, the other *r*, for the same word.

The present Coptic is by no means identical with the ancient Egyptian, but has gradually grown out of it. The Copts are the nominal Christians and learned men of Egypt, and the language which they use in their religious documents and services is the Coptic, but is translated into Arabic for the use of the unlearned.

This language has been proved, by the researches of Jablonski and Quatremère, to be that of the ancient Egyptians, with some slight alterations, as manners and customs altered during so great a lapse of years. It ceased to be spoken about a hundred years since, and is now preserved, and has to be studied, in the Christian liturgies of Egypt.

(To be continued.)

A PORTION of the King's-cross terminus of the Great Northern Railway is now illuminated by an electric light.

**BRITISH MUSEUM.**—The proposal for building in the square inner court of this public institution is at length decided upon, and workmen are busy digging out the ground for the necessary construction. The public will see, with regret, the annihilation of this beautiful court, at once chaste, elegant, and in character with the objects of a museum; though it is true that the public has always been excluded from it, and that the space thus gained will be applied to an urgent—namely, increased room for the National Library.

**GAS IN BRAZIL.**—A correspondent of the *Daily News*, at Rio de Janeiro, says, that gas works were opened there on 25th March, being the anniversary of the independence of Brazil. The enthusiasm and delight of the people, he says, were beyond description, and "there was not a single drawback to the success of the first illuminations of the city; no smoke, no smell or escape, no necessity for 'botching up' before things would answer." The whole population, he adds, are now in a fever to obtain gas in their dwellings.

**MACBETH'S CASTLE.**—Dr. Buist writes to the *Athenæum*:—"The parties presently engaged in searching for the foundation of Macbeth's Castle on Dunsinno-hill, might have saved themselves some trouble, and avoided injuring a very interesting relic, had they paid a little heed to history. Macbeth was killed at the battle of Lumphanan, in Aberdeenshire; and there is no reason to suppose that he was ever at Dunsinno at all; and there is not the slightest evidence that there ever was a castle, or any similar structure, on the hill. The three mounds referred to, as having been recently discovered, are those of the well-known, but ill-understood structures called British or fortified forts; a considerable part of the outer wall being covered with verified or melted matter—probably the result of beacon fires, and which abound so much in some of them, as made that of Finlaven long to be regarded as the remains of a volcano. These hills are of frequent occurrence in the north-east of Scotland; and I have discovered ten in the neighbourhood of Dunsinno."

**AN INTERESTING LITERARY FACT.**—The fame of Bunyan during his life, and during the century which followed his death, was indeed great, but was almost entirely confined to religious families of the middle and lower classes. Very seldom was he during that time mentioned with respect by any writer of great literary eminence. Young compiled his prose with the poetry of the wretched D'Urfey. In the "Spiritual Quixote," the adventures of Christian are ranked with those of Jack the Giant Killer and John Hickathrift. Cowper ventures to praise the great allegorist, but did not venture to name him. It is a significant circumstance that, till a recent period, all the numerous editions of the "Pilgrim's Progress" were evidently meant for the cottage and the servant's hall. The paper, the printing, the plates, were all of the meanest description. In general, when the educated minority and the common people differ about the merit of a book, the opinion of the educated minority finally prevails. The "Pilgrim's Progress" is perhaps the only book about which, after the lapse of a hundred years, the educated minority has come over to the opinion of the common people.—*Macculey*.

## CONSTRUCTIVE ANATOMY.

It has been said that "an undevout astronomer is mad," and the assertion has passed current; as it always appears impossible to the rational mind, that he who studies the laws that govern the stellar world should fail to bow in profoundest worship before the Eternal Mind which impressed laws upon matter, and which sustains them in their operation through millions of ages. In years long, long past, when the Sabæan philosophy obtained—when the noon-day sun had its worshippers, and each "particular star" its votary—the true principles of the astronomical science could not have been known; for it is the glorious privilege of science to be the helpmate of religion, and, leading the mind through all the arcana of nature, to guide it to the Great Cause from which all things spring. The weakness of intellect of which the undevout astronomer is accused, may be, with equal justice, attributed to every man who, studying with a legitimate object any department of science, does not find the invisible attributes of the Creator in the visible things which he has made. Astronomy seems to have been the first science which man studied. The cheering, the invigorating influence of the sun, was daily felt, and inspired a feeling of gratitude in those who experienced his reviving power; whilst the starry host that night leads forth must have excited the profoundest wonder in the beholders. And it would appear that, from the infancy of the human race, the most earnest minds have been engaged in this study; and that down to the present day, inquiry has ever been rewarded by fresh discoveries. In these latter days a new science has sprung up, calculated to exercise as enlarging an influence as astronomy over the human intellect—and this new science confines itself exclusively to the secular history of this "pendulous earth" of ours.

Geology, advancing, so to speak, from the point in the circle of the science opposite to that where astronomy is enthroned, presents us points for speculation as vast, and as soul-elevating, as those offered by her elder sister. The one leads us on through the boundless realms of space, where distances are marked by planetary worlds—the other guides us back to the very birth of Time, by landmarks of microscopic smallness. The eye of the astronomer pierces into the deep vault of the midnight sky, and, with the glass which the "Etruscan artist" first directed to the heavens, sweeps through illimitable space—through distances so remote from our planet, that the mighty suns that burn there seem to us like "patterns of bright gold." The astronomer flies onward, endeavouring to reach the limits of space—the geologist pierces downward, to mark the footfalls of Time as he stepped over our earth. The telescopic vision of the one discovers worlds and systems of worlds revolving round some great centre, and from these he deduces a plan of the universe—the other, in his explorations, discovers, in a coal stratum, the impress of a tiny leaf, and finds in another region the limb of some unknown animal; but that tiny leaf and that gigantic limb are to him as safe a basis for a theory by which he describes the state of the vegetable and animal kingdom of our earth myriads of years ago, as the mathematical truths are to the astronomer, which enable him to measure the parallax of a distant star.

As the geologist descends into the bosom of the earth, as he examines the different strata—turning over, as it were, the leaves of a vast volume—he reads there a history which reaches back countless ages before the creation of man. We are but momentary denizens of this orb'd earth, and yet centuries were passed in preparing it for our dwelling. Man alone, of all the beings which preceded him on the earth, of whose existence any traces remain, is qualified to read the past, to interpret the secrets of nature; and the truths elicited by geologists are, perhaps, amongst the greatest triumphs of inductive reasoning. When the great Cuvier re-combined the scattered bones of animals long extinct into perfect skeletons, the triumph of comparative anatomy was complete. He was before convinced that the structure of each organized individual was mathematically correct, and admirably adapted for the fulfilment of its appointed functions. His mind filled with this truth, he entered the chamber where the bones of many animals, the elder inhabitants of the earth, were placed, and, obedient to a power which seemed wizard-like, the long-severed portions were re-united. All the different parts of the animal structure correspond, and no change can occur in any without a corresponding change being effected

in the other parts; and, this truth being established, each part taken separately is sufficient to indicate all the others to which it once belonged. If the viscera of any animal be found adapted solely for the digestion of recently killed flesh, we may be sure that the jaws are constructed for the devouring of prey, and that the claws are suited for seizing and tearing it to pieces. The teeth will be also found fit for cutting and dividing flesh; the entire system of the limbs and the muscular action will be adapted for pursuing and overtaking the prey, and the organs of sense for discovering it at a distance. The jaw must be well-adapted for laying hold of objects; the muscles which elevate the head must have a corresponding force; and the vertebrae to which these muscles are attached must possess a determinate form. The teeth of carnivorous animals require to be sharp, in order to cut the flesh on which the creature lives; and the roots of these teeth must be solid and strong in proportion to the quantity and size of the bone to be broken. All these circumstances must be taken into consideration in estimating the form and development of the parts which contribute to move the jaws. The claws of such an animal must possess considerable mobility in the paws and toes, and there must be great strength in the claws themselves. The fore-arm must possess a facility of moving in various directions, and the bones of which it is composed must be adapted to this end. Thus all the parts are dependent upon one another; even the structure of the eyes, nose, and ears, are indicative of the habits of the animal; and the anatomist who has seriously studied the subject can, from the consideration of one limb, unerringly delineate the structure of the entire body—can describe the habits of the animal, and the soil on which it was suited to live. And more, Cuvier himself says, "Any one who observes merely the print of a cloven hoof may conclude that it has been left by a ruminating animal, and regard the assertion as equally certain with any other in physics or in morals. Consequently this single footprint clearly indicates to the observer the form of the teeth, of all the leg bones, shoulders, and trunk of the body of the animal which left the mark. It is much surer than all the marks of Zodiag."

Such are the truths elicited by comparative anatomy—such are the victories achieved in the field of knowledge, which will render the names of Cuvier, Mantell, Hutton, and Owen, immortal. It is to this science that we are indebted for our acquaintance with the iguanodon. From the study of a fragmentary part, we have learned that the iguanodon was a herbivorous animal of vast proportions, that its body was at least thirty feet long, and fourteen in circumference. This monstrous creature was an inhabitant of England. What changes must have occurred in our soil since the time when such animals walked upon its surface! What an impulse must not such discoveries give to our desire for knowledge!

## EDUCATIONAL EXHIBITION OF THE SOCIETY OF ARTS.

The Council having deputed Mr. Winkworth to visit Holland and Belgium to procure those countries to be adequately represented at the Educational Exhibition, that gentleman has gone on his mission. He reports that he has received valuable assistance from Sir Ralph Abercrombie, H.B.M.'s minister at the Hague, and that the Dutch Government has given directions to the principal educational establishments at Gröningen and elsewhere in Holland, requiring an immediate selection of articles to be made, together with school statistics, and has ordered them to be sent to London without delay. Mr. Winkworth has taken the opportunity of visiting a number of educational establishments at the Hague, and reports most favourably of their admirable arrangement and efficiency.

Seven of the Swiss cantons have responded favourably to the application of the Society; three have declined; and fifteen remain to be heard from.

A case containing objects contributed by the Government Primary Schools of Malta to the Educational Exhibition has arrived at Southampton.

We understand that special efforts are being made to secure a worthy representation of the Common School system of the United States.

The subscription to the funds of the Exhibition now amounts to over £750.

**INDUSTRIAL AND PROVIDENT SOCIETIES BILL.**—The object of the bill with this title, introduced into the House of Commons by Lord Goderich, is to facilitate legal proceedings in matters concerning such societies. There are provisions for enabling a society to carry on suits in the name of one of its officers, to be appointed for the purpose, and also for the appointment of an officer to be sued. Judgments against the officer, sued as such, are to have the same effect as if obtained against the trustees of the society.

## Exhibitions and Entertainments.

## EXHIBITION OF THE SOCIETY OF WATER COLOURS.

The names of Carl Haag, with the exquisite colouring of his larger paintings, and the deep thought of his single figures—of Riviere, with his healthy sketches of Irish life and character—of Frapp, with his quiet English scenery; and Gilbert, so full of humorous interest and illustration—of Copley Fielding, with a moor, a cliff, or a mountain—of Duncan on the seashore, and Turner on a river-bank; Callow in Venice, and on the Rhine; Branwhite on the Conway, Topham among the gipsies, Taylor in a dream of hawking scenes and brilliant costumes; Rosenberg among fruit and flowers; and Gasteau scaling the Simpson, or struggling through a mountain-pass—of Bentley Hunt, Richardson, and Stephano—*not* to mention the lady artists, Miss Sharpe and Margaret Gillies—are enough to carry the attraction of this exhibition triumphantly through the season. It is scarcely necessary to mention particular pieces; each painter is this year strongest in his vein. "Carl Haag's views occupying the posts of honour—of the Royal family at Balmoral—are chiefly remarkable, any higher aim being impossible, for very effective tints and rather staid groupings; his "Roman Monk," however, and his "Tyrolean Composer," are extremely beautiful studies—the one of devotional resignation, the other of the first indistinct glimpse of a musical idea, "still an un bodied joy."

Gilbert's "Hudibras and Ralpho in the Stocks" portrays admirably the sense of shame that weighs on the master's knightly honour, and the dogged indifference of the squire.

Taylor's "The Popinjay," appears lighter and gaudier than it would have done had it been more considerably hung; examination will bring out something more than accurate and elaborate dress and equipage. Among the works of the artists we have not alluded to, we wish to give honourable mention to F. Nash's illustration (No. 223) of a verse from Gray's "Elegy," in which the effect of the dark arch standing against the twilight sky is well-rendered, though too obviously laboured; to Mr. Hunt's "Diffidence," and another little work unnamed; to D. Cox's "Peat-gatherings," and "Cutting his Stick;" and to Brandling's cathedral views.

**PHILHARMONIC SOCIETY.**—The seventh concert, on Monday last, as usual on the occasion of Royal visits, contained very little novelty—asinfonia, by Schumann being the only item in the programme not thoroughly well known. The attempt to introduce a specimen of the modern German school met with but very slight success; a want of sustained melody to keep the interest of the listener fixed, added to a most supreme disregard of all the rules of composition, procured for this sinfonia a reception characterised by a coldness amounting to disapprobation. With this exception, the programme was magnificent; the glorious Beethoven sinfonia in D, No. 2, most superbly played by the band, produced the usual enthusiasm. Not less excellent was the vocal music, allotted to Madame Castellani and Signor Gardoni, who worthily acquitted them of their task. Her Majesty, Prince Albert, the Royal children, with the King of Portugal, and suites, honoured the performance with their presence—the entire audience forming a most brilliant assemblage.

**ROYAL ITALIAN OPERA.**—It but seldom falls to the lot of a "favourite of the public" even, to create so great an excitement as Grisi has done by the announcement of her farewell performances. On each occasion of her appearance every nook in the house has been occupied. Grisi's performance of the character of "Norma" has been so frequently discussed upon that little remains to be said, more than that she is as great as ever, singing with force and vigour, astonishing in one who has done so much in the service of the public. We observe the directors of the Royal Italian Opera have announced an extra performance, for the special benefit of families visiting London for the purpose of attending the opening of the Crystal Palace, on the evening preceding that event. The opera of "Lucio Borgia," with Grisi as the heroine, will, doubtless, prove attractive. The present promises to be a most brilliant season at this house, and affords a fine opportunity of hearing a combination of talent rarely brought together. The admirers of Madame Viardot Garcia have been delighted by her reappearance in the "Prophete." The character of Fides she has made completely her own.

**THE ROYAL OPERA AT DRURY-LANE** continues its career of prosperity. A fine performance of "Fidelio" was given on Tuesday last, with Madame Rudersdorf as the heroine. The increasing popularity of this splendid work of Beethoven augurs well for the state of popular taste in good music.

**THE LYCEUM.**—It is worthy of note that Mr. Charles Mathews, in announcing the re-opening of the Lyceum, pays a graceful tribute to the fidelity of the corps of workmen and servants of the theatre. Let us hope that now the lessee may be considered to have a fair start, the public will not be subjected to such disappointments as heretofore have occurred at this establishment.

**VARIOUS ENTERTAINMENTS.**—For the benefit of holiday-makers, and especially of country visitors to the Crystal Palace, we attach a list of the names, hours, and prices, of the most interesting "sights" now open: we will give detailed notices as opportunity serves. The five picture-galleries—the Royal Academy, Trafalgar-square, the British Institution, the Gallery of German Art, the Exhibition of Modern French Painters, the two Societies of Painters in Water Colours—are open all day, at the usual shilling. St. Martin's Hall, now the most attractive concert-room, commences at 8 p.m.—1s. to 5s. Kahn's Anatomical Museum (1s.), 232, Piccadilly, is open all and every day, except Wednesday and Friday, from 2 to 5 o'clock—the time set apart for ladies. Albert Smith's Mont Blanc, at the Egyptian Hall, after 720 performances, is still flourishing; it is shown daily at 3 and 8 o'clock—prices, from one to three shillings. A Panorama of Constantinople is to be seen at the same place, and on the same conditions. Woodin's Carpet-bag and Sketch-book, 69, Quadrant, begins at 8 p.m.—prices from one to four shillings. Madame Tussaud's Wax-work Exhibition, in Baker-street (one shilling) has been increased by several timely additions. The Zoological Gardens, Regent's Park, are at half-price (sixpence) every Monday. The chief attractions there appear to be the anti-cater, the vivarium, and two young lion cubs born in the establishment. On Whit Monday 21,000 persons visited this favourite resort. The Globe, in Leicester-square, has received several interesting additions; among the rest a small room fitted up as a tent in the Arctic regions, and containing specimens of the clothing, utensils, animals, &c., of that climate. The Esplanade, with its fountain, organ, Saracenic Halls, engine models, and beautiful fountain, 97 feet high, is in the same locality. They are both always open, at one shilling entrance.

## HOTELS AT SYDENHAM.

It being now understood that the Directors of the Sydenham Palace will not supply vines or malt liquors, perhaps some notice of the neighbouring hotels will be acceptable to our readers.

The largest and nearest of access to the Palace, being within a few yards, is the Crystal Palace Hotel, conducted by Mr. Masters. It is fitted up with every convenience and accommodation for visitors; and should a very large party arrive, they have only to give their commands there to have everything that can be desired prepared for them at the Beulah Spa Hotel, of which, together with the extensive grounds, so famous for their mineral waters, Mr. Masters is also proprietor. We understand he intends to open this delightful and rustic spot, of which many who love to stroll among sequestered nooks will avail themselves.

The other hotels where good accommodation can be had are, the Anerley Hotel and pleasure-grounds; the City of London Hotel; and the Holly-bush, at the top of Norwood-hill.

**GOOD NEWS.**—For the following piece of very welcome information, we are indebted to *Chambers's Journal*:—"All Londoners have observed, in passing along Piccadilly, close to the Burlington Arcade, a huge black wall, like that of a prison or a fortress. Within that hold long wonned the Earl of Burlington, in a gloomy seclusion,—the huge gates only swinging open to admit or let forth his lordship, or his few aristocratic friends; but when passers-by stole a glance, they saw a great dreary court, and behind as great and dreary a facade, with, if our memory does not fail, a terrace, and a magnificent sweep of stairs. Behind, it was known there was a voluptuous garden, with all manner of decorations, ornamented walks, and statues, and fountains, and conservatories, and what not. Well, all this secluded magnificence is to be flung open to the public for the purposes of art and science. The Government have given £140,000 for it; and it is to be presumed that the structure will be immediately placed in hand. The artists are loud for a national gallery, with a better management and more pictures—the savans, for a hall of science; but within the space occupied by mansion and garden, there may be presumed to be ample room for both. At any rate, there will be time for consideration; and, doubtless, the opinions of both artists and scientific men will be duly taken."

**POSTAL ANOMALIES.**—An unstamped newspaper, under two ounces in weight, pays 4d. postage from Westminster to Kensington, but only 1d. from Westminster to New York. In order to send an unstamped paper once through the post at 1d., its weight must be kept under half an ounce, but a stamped newspaper, over four ounces, may go for ever for a single penny. In order to obtain the postal privilege for a paper not a newspaper, it is necessary to give security against blasphemy and sedition, and to make a solemn statutory declaration that what is alone to be published is a newspaper.—*Journal of the Society of Arts.*

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## TO EXHIBITORS AND OTHERS.

Designs of inventions, productions, and other articles, engraved in the first style, and inserted in the *Illustrated Crystal Palace Gazette*. For terms apply to the Publishers.

New Works, Periodicals, Magazines, Music, &c., &c., intended for review, should be sent to the Editor, at the Publishers.

## TO CORRESPONDENTS.

We can best answer certain suggestions and inquiries by the following list of the engravings in former numbers:—

No. 1 contains: Sydenham Church; the Crystal Palace in Progress; Westrup's Flare-mill; Entrance to the Chagres.—No. 2. The Palace in November; Crystal Palace Railway; Bornean Girl; the Dodo.—No. 3. The Paxton Tunnel; the Royal Visit; Bust of Pericles; Norman Door and Decorated Window.—No. 4. Bust of Sophocles; View of the South Transept; the Queen's Hotel.—No. 5. Illustrations of Negative and Positive Photography; Karnak; a North Australian.—No. 6. Norman Doorway; Gothic Window; Leopard and Antelope; Bust of Signor Abbate; the Pompeian Atrium; Bust of Sophocles.—No. 7. The Apteris, and the Parrot; Greek Vestibule; the "Bull's-eye" Gallery; Façade of the Assyrian Court.—No. 8. Group of Indians and Lion; Penguin, Swift, Bat, and Flamingo; South-west View of Palace; Roman Façade.—No. 9. Ground-plan of Crystal Palace; Bust of Euripides; the Farnese Bull; Ghiberti Gates; Leopards Fighting; Crystal Palace Hotel; Pompeian Pattern.

Next Saturday's GAZETTE (No. 11).

## THE INAUGURATION CEREMONY.

Will contain Engravings of—The Principal Scene of the Inauguration Ceremony; the Eastern Front of the Crystal Palace, with its terraces, gardens, fountains, &c.; the Grecian Court, with its groups of sculpture, and the Elgin Marbles; Italian Doorway; Florentine Vase; &c.

"W. S., Norwood."—Your translation of Körner's Sword-hymn, mentioned in our last, is by no means the first—not the worst. It is under consideration.

"Saurian."—Not without written application, we believe.

"Tudor de Guelph."—Thankfully declined. Try again; but not in the "Alexandre-le-Grand" line.

**Erratum.**—Page 105 (in our last impression), line 11 of "Leopards Fighting," for "Snell" read "Ounce."

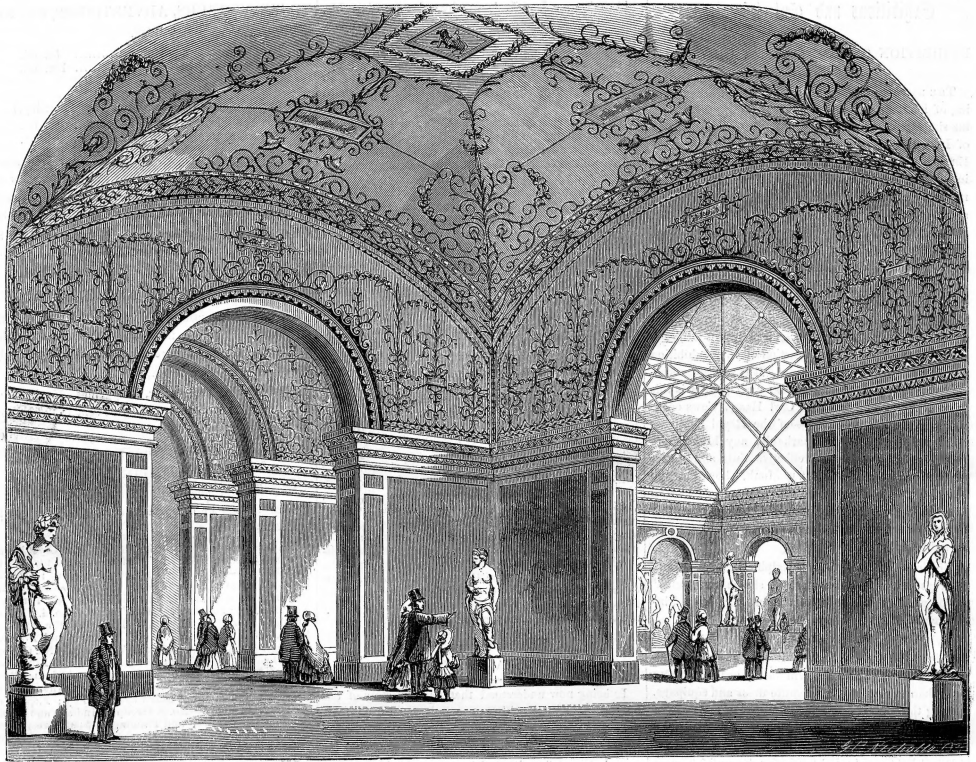
## FOREST-HILL AND SYDENHAM DRAINAGE.

The last meeting of the committee appointed to inquire into this matter, with a view to a remedy, has been held at the Dartmouth Arms, Forest-hill, when a report of their labours was agreed upon to be read at a general meeting, of which due notice shall be given. Votes of thanks were passed to the chairman and secretary for the efficient manner in which they had conducted their respective duties; and also to Mr. T. Goodchild for the "elaborate and well-digested scheme of drainage" which he had presented to them.

With respect to the latter we beg to correct an error which appeared in a former account. It is not at the junction of the *Thames* and *Ravensbourne*, but the *Poole* and *Ravensbourne* rivers in Swinburne's meadow where it is proposed to erect the filtering apparatus, but *entirely independent* of the river itself, which is not intended to be used at all for the sewage.

The principal portion of the scheme is to have a line of well-built covered sewer down the centre of all principal roads, with tributaries from all cross roads, and to include the Threobold Land Societies' estates, draining an area of 4½ square miles. All sewage to be deodorized, and sold to farmers for manure, for which it is of immense value.





VESTIBULE OF ROMAN COURT.

## FIRST VISIT TO THE CRYSTAL PALACE.\*

It was a bright and beautiful day, such as only May brings to our own England, filling its meadows with flowers, its groves with song, and the hearts of its human children with hope and strength, that I, in company with a friend, first visited the Crystal Palace at Sydenham. We entered the grounds from Penge—who that has not seen it can imagine the scene that filled our gaze? Busy men studding every hill, like ants beneath the summer sun—the outline of our modern Paradise rising before us from idea to fact, a tangible reality—shrubs of every kind looking upwards to the grandest trees, or cherishing in their shade the tenderest flowers, each in equal variety of profusion—lakes and basins, forming miniature islands, diverse in appearance as their prototypes. On one spot is a little bridge, covered with moss, antique, like that in our own far-off village; yonder, another more finished in its style. Not only is the present world here entire; lo! with giant form and life-like mien, stand, recline, or play, beings of older eras, connecting the present and remotest past in one picture—fantastic indeed, but full of loveliness and surpassing interest. Our glance can only be imperfect, and we pass on to the building itself. What a building! As we rise on its magnificent flight of steps, and enter, it echoes back to us in its full meaning the epithet universally bestowed upon it—"Crystal Palace," or "Palace of Light." Ethereal in its structure, and consecrated to universal knowledge, its name is typical of its use and destiny. We walk along its aisles, courts, galleries, and nave, amongst columns multitudinous, lost in conception of the stupendous whole. Here are to be gathered together the works of all ages—those which were executed by hands long since dead, in Egypt, Nineveh, Greece, and Rome, and which belong to

the past; and those which our compeers have done, or are still doing, in Europe and the world.

The distinguishing feature of the whole is its universality. It is to be a miniature world. All climes are here with their vegetations; every youthful botanist may bend over his favourite flower or fern without crossing seas or climbing mountains. Those unable to travel to old countries may behold ancient life set vividly before them, and make themselves familiar with the social customs, manufactures, and, above all, the higher and grandest works of modern human efforts. What a Palace, into which the king-born sons of genius may enter and find a home, and an honour, and an influence, ever enduring, ever widening, ever deepening! Behold its effects upon the thousands who will throng it! The most ignorant must be impressed, the most intelligent instructed. Ten thousand influences will produce their effects, seen after many days, we would fain hope, in the enlightenment and elevation of the nation. A glorious future is still before us as a people. We have manifold undeveloped resources and powers. Our physical, intellectual, and moral strength may, and will, become greater than it is. England knows this, and is labouring with faith and energy that it may be realized. The Crystal Palace is both an exhibition of the felt want of the country and the age, and a creation fully to supply that want. Everything finds its own level as well as water. All ages have their own features and distinct physiognomy. To the thoughtful and the wise these soon appear, and they read them, as they do a book, for calm and deep reflection. This age of ours is the outbirth of all preceding ones; this every-day life, common as it seems to us, is the result of all the labours, thoughts, hopes, fears, life, and even death, of all past times, of the entire bygone of human existence. What is the result? what the signs of these times? what the characteristics of this nineteenth century? Look about and they are visible. One, the chief we have said, the Palace represents—*universality*. Now, millions are not supposed to toil for one, but one for the million. If a mighty

work is done to day, if vast resources are expended, it is not for a tomb for a Pharaoh to be buried in; but to aggrandize the nation, to enshrine art, science, and genius, to bless a benefactor of the race. Classes, distinctions, prejudices, which are merely local and artificial, are vanishing as morning dews when the sun arises. A new day is coming for man! Let him perceive it in faith, as another day-star has appeared at Sydenham.

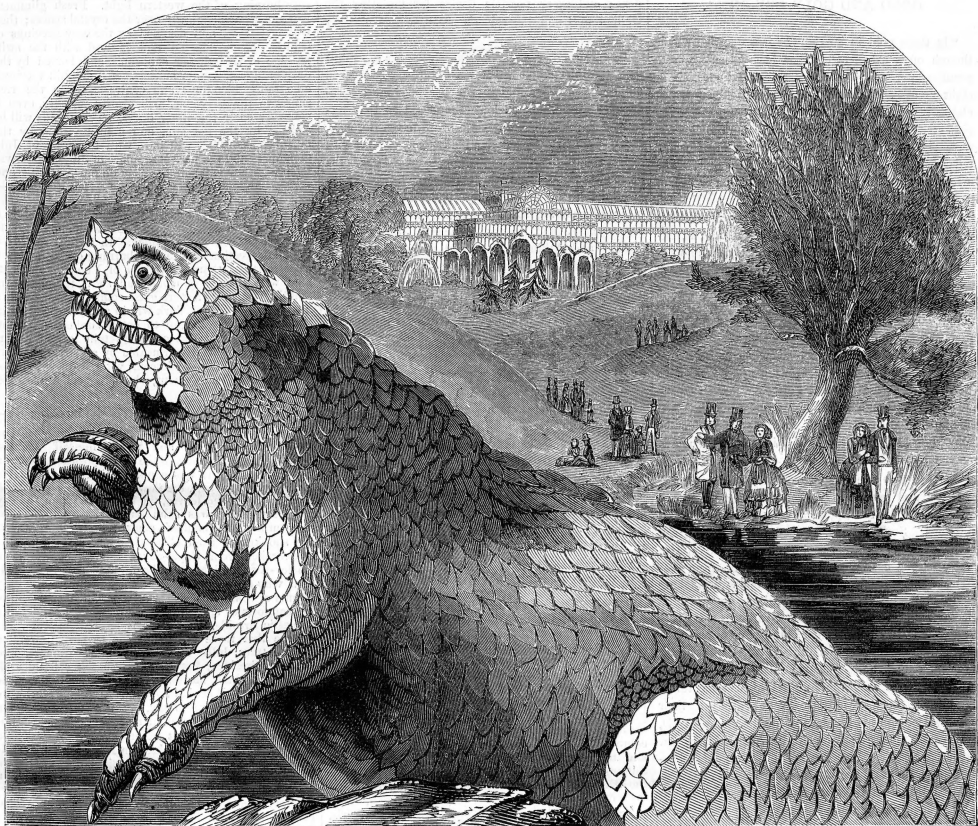
## VESTIBULE OF THE ROMAN COURT.

In speaking of the other various courts as presented to us in the Crystal Palace, we call them Greek, Assyrian, or Egyptian; thus taking the names of the nations rather than of the principal cities—as Thebes, Athens, or Nineveh. But we say the *Roman* Court emphatically, acknowledging that it was not Italy, but the city of Rome, that rose pre-eminently and conquered and held the world in subjection. The Roman Courts erected at Sydenham represent the period when "Rome was the world, and all the world was Rome;" they have, therefore, the marbles, gilding, and ornamentation of that time. The Roman style was redundant in ornament; the Romans had an extreme love of display, and great natural vanity; everything, therefore, was rich and costly. The difference of their style in architecture from that of the Greeks was in nothing else more manifest than in the use of the arch, which they claim as their invention. This feature has been closely copied at the Palace. The vestibule has arched entrances to the courts; the façade is also arched, whilst the adjoining Greek Court is angular. The conduit of Tusculum, near Rome, is considered one of the earliest specimens of arches. On the exterior of the theatre of Marcellus, built by Julius Caesar, there is a row of arches in good preservation, and after that period arches were constantly resorted to in their temples, palaces, theatres, and country seats. A description of a Roman house will pretty accurately describe the Roman Courts at Sydenham.

Their houses covered a greater area than modern dwellings, and the ground-floor was the principal part. It generally contained three divisions: the first, the vestibule, or open space receding from the street—the ostium, or first saloon—and the atrium, or family room; the second, the *curium adium*, or heart of the house; and the third, the peristyle; surrounded by porticoes, and enclosing another area planted with flowers and trees.

The vestibule is that portion of the dwelling where the visitors assemble, who come to salute their patron

\* This is not the first article of the kind that has appeared in our columns. Having expressed more than once, and by more than one pen, first impressions of the Crystal Palace, we had dropped the subject, but we felt it would have been unjust alike to our contributors and to our readers to have excluded the above—Ed.



THE IGUANODON.

and solicit their share of the diurnal gifts; also young men of family, poets and musicians, and perhaps a few real friends attached to the master by acts of kindness. The vestibule, as seen in the engraving, is highly decorated, and has a cheerful appearance; a few statues are also placed in it.

The description of Pliny's garden attached to his Tusculan villa may serve to illustrate the flower-garden adjoining the vestibule. Trees are planted in flower-beds on each side the marbleled walls, with borders of box; similar flower-beds are arranged in other parts; some of these are so raised as to form terraces, and their sloping sides are planted with evergreens and creepers. The principal flowers known to the Romans were violets, roses, the crocus, the narcissus, the lily, the iris, the poppy, the gladiolus, the amaranth, &c., all of which, in their seasons, will bloom in these flower-beds; also the yew, the cypress, beds of acanthus, and vines; ivy will luxuriate about the stems of the various trees and pediments of statues within its reach, forming, altogether, a delightful spot, wherein it requires no extraordinary stretch of imagination to fancy a noble Roman being attired for the reception of his friends.

A slave brings the tunica, and two others follow with the toga, and a fourth places the purple dress-shoes near the seat. An attendant then girds the under garment, throws over his master the upper tunica, so that the broad strip of purple falls exactly across the breast. He then hangs one end of the toga over the left shoulder, which falls below the knee, covering the left arm with its folds; when this is adjusted to the attendant's satisfaction, he then gives the polished hand-mirror to his lord—the thick silver plate of which distinctly reflects his image. Upon approving of his appearance, he has the tall shoes put on his feet and latched with four-fold thongs, and then completes his toilet by placing some splendid rings on his fingers.

Thus equipped, the old Roman proceeds to his vestibule.

**NELSON'S COLUMN.**—The last casting has been added to the pedestal, facing Pall Mall, on the west side. The subject represents Nelson receiving the sword of the commander of the "St. Josef," after the battle of St. Vincent. The plate is cast in three divisions, weighs five tons, and is of gun metal, supplied by Government. It is the design of Mr. Watson, and the work of Messrs. Robinson and Cottams, of Pimlico.

The original of which this engraving is a representation, forms one of a group of iguanodons, constructed by Mr. Waterhouse Hawkins, and now placed in the grounds of the Crystal Palace, on an island surrounded by a large tidal lake. At our last visit we were reminded, by the appearance of the presiding genius of the spot, of Napoleon on a rock at St. Helena. On the high embankment which divides the antediluvian from the pleasure-grounds, stood Mr. Hawkins, in long, loose boots, with his hands clasped behind him, in full meditation on the scene he had so picturesquely conjured up. The restorations of the largest of the group were made, Mr. Hawkins informs us, from the measurement of the great Horsham specimen, which is thus named from its having been found at a place called Horsham, by Mr. Holmes, surgeon. It was carefully preserved by him, who has also bestowed much care and attention on the development of the great fossils found in his neighbourhood, amongst which are the largest known specimens of the bones of iguanodons, having also the greater value of being found altogether, and evidently belonging to one individual. These bones were kindly placed by him at the service of Mr. Hawkins, for comparison with the better known Maidstone specimen, now in the British Museum, which was so admirably extracted from its matrix, and preserved by Mr. Bensted; and from these examples the gigantic monsters have been resuscitated, second to none of the wonders in this wonderful Crystal Museum.

Dr. Mantell first gave the idea to science of the former existence of the iguanodon. He had long been in the habit of discovering bones which he was unable to refer to any known forms of existence. Their characteristics were those of the reptilian type, but their enormous size seemed incredible. An animal as large again as an elephant was past belief! At length the mere mutilated fragment of a single tooth led him to think of the existence of this gigantic herbivorous creature; and having previously concluded the bones were from some extinct reptile, he then com-

menced examining the dental structures of those species, until he found in the teeth and jaws of the iguana, the resemblance to the colossal creature of which he had already convinced himself. The iguana is a land-lizard, a native of many parts of America and the West Indies. This induced the discoverer to christen the newly-found animal iguanodon, after the name of the creature whose teeth were similar, with the addition of the Greek word for tooth.

After a careful examination of the fossil bones with those of the existing iguana, he arrived at the following approximation to the dimensions of this monstrous saurian:—Its extreme length was 70 feet; circumference of the body, 14½ feet; length of the tail, 52½ feet; and the hind foot, 6½ feet. Large as these dimensions may be, there are individual bones which show even a greater magnitude than the figures just given. The cabinet of Mr. Saull contains specimens of enormous size, especially a gigantic jaw-bone.

The time when these monsters inhabited the earth was in the latter part of the secondary epoch, an extensive geological period. The bones of this animal, which had remained undisturbed for thousands of years, were found in the Wealden strata of the Isle of Wight, the lowest of the cretaceous group in England. It is the only freshwater formation; and the tropical character of its flora shows that the climate of England at that period was still very warm. Plants allied to our tropical regions, many ferns and pines also, characterise its vegetation. The fossil remains consist of freshwater shells, birds, fishes, turtles, pterodactyles, or winged reptiles, and reptiles of colossal size.

The Weald clays also contain beds of limestone, made up of a freshwater snail, called *paludina*. This substance, when polished, is called Sussex marble, and was used for ornamental purposes by the Romans, when they occupied our island. During the middle ages it was applied to the decoration of churches, and examples are still extant in many of our ecclesiastical edifices. It forms a row of columns in Chichester cathedral; in that of Canterbury, the throne of the archbishop is formed of the same material; and now, on one of the highest of the Surrey hills, are the likenesses of those living creatures who lived and multiplied on perhaps that very spot before this earth was in the inverted position of 23½°, which now gives to its present denizens spring, summer, autumn, winter, and a continued change of length of days and nights.

## GOLD AND GOLD CRUSHING.

"Is there gold in England?" is a question which, though often asked before, has been discussed with peculiar interest and earnestness during the last six or eight months. The introduction of machinery which claimed to have satisfied all the requirements for the perfect and economical reduction of auriferous ores, gave rise to a special demand for such ores for the purpose of testing the validity of these claims. The machines were brought out, not for the purpose of getting gold from English ores, but to furnish English mining companies with the necessary appliances for rendering available the treasures of far distant adventures. South America, Australia, and California were the fields where the various crushers and amalgamators were, on the large scale, to test their powers on the native gold-bearing rock. But it was recollected that the precious metal had once been found in appreciable quantities in Ireland; that the granites of Wales had been suspected of auriferous tendencies; and that the red and brown gozzans of Devonshire had yielded to the smelter's skill large and glittering masses of the noble metal, enough to fill any merely human board of directors with visions of incalculable dividends. Why go to California for gold, if it could be found to our hand on British soil?

The ore was tried, and the result confirmed the smelter's and assayer's verdict. The announcement was received by the knowing ones with very various emotions. Some, who had picked up science as well as nuggets in Australia and California, had always predicted the existence of gold in Britain from geological analogy, and, with solemn mien and sidelong glance, talked learnedly of ferruginous quartz and electric agency. Others, who had earned the right to be dogmatic by having slept a long while over stereotyped ideas and conventionalities, booted the discovery as "humbug" and trickery; the gold was put in to enable a parcel of unprincipled adventurers to sell their mining shares, or to palm off their worthless inventions upon the public. Meanwhile, the crushing and amalgamating went steadily on. Sometimes the anxious candidate for a golden harvest from an unpromising gozzan or mundie, was startled by an appalling *nil* as the report of the well-squeezed mercury; sometimes a few paltry grains was all the ungrateful rock would yield; while, occasionally, a happy party would be sent away on the verge of insanity with one or two ounces to the ton!

Could it all be true? Was one live Yankee more than a match for that rather intelligent, though somewhat speculative, branch of English commercial society, known as "the mining community?" The professors alone could tell. So the F.R.S.'s, and the F.C.S.'s, and a whole alphabet of letters of less degree, were marshalled to sit in judgment on the case. They turned the Yankee out of his own premises, and had it all their own way. They brought their own materials and implements, and even picked up their labourers by the way, with special care to avoid sallow complexions and nasal enunciation, lest some taint of "cuteness" might interfere with the reliability of the experiments. It is even hinted that the men were put through their h's, and treated to beer, to ensure genuine English incorruptibility.

With "spectacles on nose," and chronometer in hand, the learned letters watched the "phenomena," which consisted of a thundering noise, some splashing of hats with red mud, and a rivulet of the same running down two common-place looking troughs into a mysterious receptacle. But the "phenomena" ended as before in a "butter" of yellow metal, which the usual "re-agents" proved to be the Simon Pure. The experiments must have been reliable, for the only chance that "plaguy Yankee" had to get any gold into the basin was by poisoning the New River with its salts—a plan requiring as much capital as "cuteness."

The question of gold was then set at rest, and how to get it became the all-absorbing interrogatory. Then arose the battle of the crushers, the rush of inventive competition to the supply of a public want. One attempted by a patent drag-net to catch and hold every conceivable device which might, could, would, or should be applied to the reduction of ores. Some twenty others have within the past two months crowded into a field which has proved a rich "place" to at least one fortunate inventor. We have horizontal pans, with conical rollers; we have vertical pans, with corrugated rollers; we have inclined pans, with balls; corrugated pans, with pestles; vibrating cylin-

ders; and every possible device for imitating the Chilian mill and the miner's assay, without directly copying them.

By this active competition and rivalry we are confident that the whole truth will eventually be worked out, and a perfect gold ore-reducing machine be produced. That which so long thundered in the City-road, and whose echoes are still heard in the Borough, seems, from two recent scientific reports, to meet with approval in high scientific quarters, so far at least as the principle of the invention is concerned. Errors in detail and in management are pointed out, but the means of avoiding them are equally indicated. The names of Ansted, Henry, Mitchell, Johnson and Mathey and Atkinson, appended to experiments of their own conducting, and concurring in a favourable verdict, ought to satisfy less competent judges, that the matter is worthy of investigation, and that what they approve must have merit. We shall watch with interest the further progress of these inquiries.

## OUR CONTEMPORARIES ON 'THE CRYSTAL PALACE.'

As the day of opening draws near, description and congratulation rise more fervently from all quarters, and the Crystal Palace becomes the exhaustless theme of every eloquent pen. We have called for our readers a few striking passages from contemporary sources. *The Athenæum* has a long and beautiful article as its last note of welcome before the inauguration. After hoping that nothing may mar that ceremony, the writer proceeds:—

"It is very meet and right that our Queen should lead the van in hailing the erection of such a temple of Art. This building must advance the refinement and civilization of the age, it must bring rich and poor into contact, and fill them for a time with a common sympathy for the Beautiful. It will equalize the enjoyments of high and low; and the poorest man in England will soon be able, for a dozen pence, to become for a day lord of terraces and fountains—a potentate of green sward and tropical flowers—a proprietor of sun and shade, of sound and fragrance—a prince of Art and Nature. He will now wander through Thebes, or lie under the shadow of the columns of Denderah; he may visit the hall of Lions and bow the head to Mecca—he may tread where Sultans trod and fear no bow-string—he may gaze at the Halls of Adrammelech, and yet escape impaling—for a day he may turn Greek, Moor, or Roman, Goth, Frank, or Lombard, and may pay obeisance to Osiris, or bow before Apollo. If he crave for sculpture—a one-dazzled by the æmœtic glitterings of Granada or the azure of the Blue River—Phidias is working yonder at his unfinished marbles; and Calamis has just placed his masterpiece, the 'Python Slayer,' on its pedestal—or, stepping across to the workshops of the giant ages, he may see those slabs of rock that Buonarroti hollowed into his thundercleft guardians of the tomb, and which he left unperfected in his divine despair of perfection."

He looks forward to the Palace as the realization of the only true social equality, that of intellectual enjoyment; and as the standard of taste in many styles, whose very contrast will preserve us from excess in any, and temper our admiration for all. He thus compares the two Exhibitions:—

"In juxtaposition with the old building in Hyde-park the new one seems like the prodigal son of a thrifty father. There is more gold lace about him, more ribbons, stars, and stripes, but fewer outward signs of shrewd sense; his eye is wild, seared, and wanton; his gaze is not so steady and penetrating. He keeps up the shop, it is true, but he seems, one would think, almost ashamed of it. He looks away, and tries to appear as if he had no connexion with the counter. His ground-floor is all drawing-rooms and boudoirs; his shop is upstairs in the bed-room—a terrible way over-head. Let us hope that his business will pay nevertheless."

From many eloquent passages we must make room for one or two paragraphs descriptive of the various effects given by the crystal arch:—

"Day after day, for months, has the distant ploughman pointed it out to his boy as he ran after the plough; often have the village children leaped up for joy to see the enchanted Palace glisten suddenly in the sun; and little ones been held on high to see it flash back the last rays that lingered round its crest. We see it, on a gloomy day, loom on the hill-top like the black bulk of the *Ark* left stranded and deserted upon *Ararat*, and then growing red in a sun-burst, and burning like a kindling beacon. At a distance, the traveller is uncertain whether the whole is not some fantastic cloud low upon the rising wooded slope. For thirty miles across the wooded champaign it towers a conspicuous object to the sowers of the seed and the reapers in the field, to the mower in the meadow and the lonely angler by the river and by the pool."

"With this finest and fairest form of roofing will here be combined the colour that will be shed upon it by a climate so rich as ours in atmospheric effects. We shall all see and rejoice as the pale gold of morning expands into the amber of noon, or glows into the

rosy burning of the western light. Fresh glimmers will spread momentarily over the crystal spaces; they will be flicked and dimmed by the grey fleecings of cloudy dawns, dappled and latticed with the swift passage of the winged sunbeams, and barred by the deep orange of winter sunsets. All dolphin veerings, all strange blendings and contrasts, 'from the rich sunset to the early star,' will gratify our eyes, even if we never enter the inner doors. These walls will be smitten by the hot sun, and gently visited by the sunbeams. They will burn with the ruby of July gloamings and the perfect sapphire of July noon-days; in spring they will shine as they do now, opaline and pearly—in summer they will wear a transitory gold—and in autumn be grey and steadfast."

"Our climate is almost the only one adapted to a structure like this Palace. In India we should be done to a turn in it. In Italy, in Italy, in Italy, it would be the mere erection of a hollow burning glass—a prison more dreadful than the *piombi* of Venice. In Scotland, with its sky of cloud and snow, this beautiful building would be a mere glass coffin; as useless as a house built of prisms, dark within and glittering without. Here it is a trap to catch sunbeams, bright, warm, airy, apt to receive light, retain it, and impart it. Its lucid crystal is permeable by all sweet shadows and reflections; it is iridescent, yet not dusky, and is, indeed, within and without, what poets call a confusion of delight."

An article in *Chamber's Journal* begins humorously:—

"We read of some persons in past days, that he awoke one morning and found himself famous. Sydenham is somewhat in the same position. Only a few months ago it was a quiet suburban village, in which the birds sang, the flowers and trees put forth their blossoms and leaves, the hills were green, the sky was clear, the air was calm and serene. In the neat villas around, the banker's clerk from Lombard-street, the shopkeeper from Cheapside, the Fleet-street stockbroker from Capel-court, the wharfinger from Tookley-street, might have been found snugly located; men who came up by rail in the morning to the busy haunts of commerce, and went back in the evening to the comforts of a good dinner, and the easy quiet of a domestic fireside. But what is Sydenham now? It is true that there are still the birds, the flowers, the blossoms, trees, hills, sky, villages, good dinners, and domestic firesides; but there is something besides all this. Sydenham has become famous; a thing to be talked about. There is not a nation in the world, we may almost venture to say, but to which Sydenham will, by and bye, be familiar by name. Kosma Mikrokhetchnoff, who sent some flax from Pudoj, in Russia, to the Crystal Palace in Hyde-park; Sofia-oglo's daughter, who sent embroidered shawls from Constantinople; Christina Jodtsdotter, who sent a skein of home-spun thread from some unpronounceable village in Sweden; Heltschi, who provided chamois-horn carvings from the Swiss Oberwyl; Johann Mitterberger, who sent shoe-tips from a Styrian village—all will know the name of Sydenham in due time, when the newspaper has done its work in its wonted way."

After wondering at the "grandly audacious" thought of spending a million for shilling visitors, the writer mentions the chief points of view, and the various effects of the building—a passage which we unwillingly curtail, for we must conclude our extracts:—

"From a multitude of hilly districts in Surrey and the surrounding counties, this Sydenham structure can be seen. From the summit of the round tower at Windsor, and from a particular part of the East Terrace when the sun shines at a certain angle; from Hampton, and Highgate, and Primrose-hill, from Dartford, from Knockholt, from the Dorking hills, the building can be seen, either in its bold outline, or by the glitter from its acres of glass. From some points we see it end on as the sailors would say, and then it has only a glittering square mass; from others we see the broad facade straight fronting us, and then the grandeur of the three transepts becomes manifest; but it is the diagonal or angular view which best rewards the spectator; the endless variations in the relation which the curved lines bear to the straight, give to the whole of the iron-work the charms of the most infinitely varied tracery-work; while the sunlight and the blue light of the sky, partly transmitted through and partly reflected from the glass, almost convey the idea of the structure itself being one enormous crystal."

**ASSYRIAN EXCAVATIONS.**—The Excavation Fund Committee announce that a new Assyrian palace has been found at Nineveh, in the mound of Koyunlik, of which Colonel Rawlinson reports as follows:—"A most beautiful palace has been recently discovered at Nineveh, belonging to the son of Esur-Haddon. The sculptures are infinitely superior in variety of subject, in artistic treatment, and in skill and delicacy of execution, to everything which has been before found. The palace, also, of great extent, containing perhaps five hundred sculptured slabs, and the marbles are generally in a good state of preservation." One slab, with a palace or temple, it is said, "represents very minutely the exterior architecture. The second story is built with pillars, which have their bases on the backs of lions and human-headed bulls, with their heads turned towards the Kiblah side of the temple." The presentation of a bridge with three pointed arches, and other particulars illustrative of the architecture of the period, are also mentioned. The fund is all but exhausted.



## Literature.

## RUSKIN'S NEW WORK.

*Lectures on Architecture and Painting, delivered in Edinburgh, in November, 1853.* By JOHN RUSKIN. London: Smith and Elder.

THE preacher of Gothic in architecture and Pre-Raphaelism in painting, conferred a great pleasure on the Edinburgh public, and rendered a great service to art, by mounting the rostrum of their Philosophical Institution; and he has enhanced as well as extended the gift and service, by the publication of this volume, adorned by some richly characteristic productions of his own pencil. As we shall have to express not a little dissent from those doctrines, and to find not a little fault with their reasonings, we will at setting out repeat, that we deem the composition of these discourses a boon to the public and a service to art. It is not alone for the intellectual excitement of which Mr. Ruskin's eloquence and enthusiasm are infallibly productive, that he makes his readers his debtors. *That is a great matter; but far greater is the healthy moral action which his writings tend to excite—the wholesome atmosphere of sentiment which they breathe about the mind.* He is a general benefactor who industriously exerts the precious faculty of accurate, vivid expression—whose words are the images of things and the seeds of thought; who pours through the ear strains of intellectual sensation, scarce less distinct or glowing than those the painter kindles through the channels of another sense; who can thus attenuate to transparency the wall of intervening space, and convert the mists that gather about the distant or remote into a veil that rather graces than obscures. But still more beneficent is he who awakens or fosters the perception of spiritual truths in material objects—who develops and directs a sympathy between man and nature, which is the reflex and the nourishment of sympathy between man and man, between man and God; the culture of which faculties is the object of all art—as it is also the object, in some sense, of all religion. In both these respects is Mr. Ruskin eminent. His eloquence is the most widely celebrated of all his qualities—the only quality, perhaps, that has never been denied to him. His tongue, or pen, is the ready and powerful organ of his every perception and passion. He is a keen observer and a vehement hater. He can detect shape and beauty in the clouds that seem only to trail darkness over the sky, and in the capricious chisellings of some drunken mediæval mason. He loves certain forms of art, and detests certain other forms. He is never at a loss for words to make others see what he sees, and at least know what he feels. Words of blessing and words of bitterness flow alike, spontaneously and swiftly, from the fountains in his soul. And such a mighty rushing wind is his every utterance, that by the same blast emerald drops and golden sands are swept up, the steps of “the throne of Venice;” and curses, hot and thick, are piled upon some contrasting monument of “pagan” pomp and pride. Less universally acknowledged is his possession of the other attribute we have attributed to him; yet do we deem it impossible to read for an hour in any of his books, without recognising an unaffected, earnest love of nature, and of all those human properties—simplicity, strength, chasteness, freedom—of which nature and art are full of symbols and shadows.

We must confess, also—as we already have done—to a substantial agreement with Mr. Ruskin. With him, we believe in Gothic. With him, we think the closer the architect keeps to the fundamental forms of the forest, the better will he fulfil all the purposes of his craft. With him, we recognise the palmy days of art in those days in which the builder went not to Greece for his models, nor was dependent on committees of taste for his conditions. With him, we dislike the substitution of mechanical for artistic workmanship—the degradation of the artificer to the bond-slave of a pattern. And with him, we insist upon the obligation of observing the moral impressions generated by the edifices of which utility is the first condition. It is from the exaggeration of these doctrines that we dissent. It is when he shows the bigotry of the mono-

manic and the puerility of the dotard, we refuse to be called his disciples, though we can never withhold a general admiration.—We think we can abundantly instance the necessity of this reserve from the comparatively meagre volume he has not hastily put into the hands of the public.

But first, let us perform the more grateful task of exemplifying the pungency and practicalness of Mr. Ruskin's pleadings to an Edinburgh audience for the adoption of Gothic in house-building. After an eulogium upon their city, which none who have seen the city will consider overdone, he contrasts it with another similarly situated:—

“Now, I remember a city, more nobly placed even than your Edinburgh, which, instead of the valley that you have now filled by lines of railroad, has a broad and rushing river of blue water sweeping through the heart of it; which, for the dark and solitary rock that bears your castle, has an ample theatre of cliffs crested with cypresses and olive; which, for the two masses of Arthur's Seat and the ranges of the Pentlands, has a chain of blue mountains higher than the laughtiest peaks of your Highlands; and which, for your far-away Ledi and Ben-More, has the great central chain of the St. Gothard Alps; and yet, as you go out of the gates, and walk in the suburban streets of that city—I mean Verona—the eye never seeks to rest on that external scenery, however gorgeous; it does not look for the gaps between the houses, as you do here; it may, for a few moments, follow the broken line of the great Alpine battlements; but it is only where they form a background for other battlements, built by the hand of man, that it is necessarily led to dwell on the blue river, the burning hills. The heart and eye have enough to do in the streets of the city itself; they are contented there; nay, they sometimes turn from the natural scenery, as if too savage and solitary, to dwell with a deeper interest on the palace walls that cast their shadows upon the streets, and the crowd of towers that rise out of that shadow into the depth of the sky.”

After arguing the utilitarian advantage of Gothic, from its comparative cheapness and solidity, and good-humouredly satirizing the 678 windows exactly alike on one side of one street—“Nothing but square-cut stone—square-cut stone—a wilderness of square-cut stone for ever and for ever; so that your houses look like prisons, and truly are so”—he thus enforces the duty of ornamentation:—

“Nay, but you say, we ourselves shall not be benefited by the sculpture on the outsides of our houses. Yes, you will, and in an extraordinary degree. But go deeper, farther, that architecture differs from painting peculiarly in being an art of *accumulation*. The prints bought by your friends and hung up in their houses, have no collateral effect with yours; they must be separately examined, and if ever they were hanging side by side they would rather injure than assist each other's effect. But the sculpture on your friend's house unites in effect with that on your own. The two houses form one grand mass—far grander than either separately; and the more the third is added, and a fourth; much more if the whole street—if the whole city—join in the solemn harmony of sculpture. Your separate possessions of pictures and prints are to you as if you sang pieces of music with your fingers in your own houses. But by the sculpture would be as if you all sang together in one mighty choir. In the separate picture, it is rare that there exist any very high source of sublime emotion; but the great concerted music of the streets of the city, then turned rises over turret and casement, flows beyond casement, and tower succeeds to tower along the farthest ridges of the inhabited hills—this is a sublimity of which you can at present form no conception; and capable, I believe, of exciting almost the deepest emotion that the human mind can ever strike from the bosom of man.”

“And justly the deepest; for it is a law of God and of Nature, that your pleasures, as your virtues, shall be enhanced by mutual aid. As by joining hand in hand you can sustain each other best, so hand in hand you can delight each other best. And there is indeed a charm and sacredness in street architecture which must be wanting even to that of the temple; it is a little thing for men to unite in the forms of a religious service, but it is much for them to unite, like true brethren, in the arts and offices of their daily lives.”

He urges upon them not to put off to the rebuilding of a street, or even of a single house, the adoption of his great principle. A bow window, with a bracket and a “little peaked roof;” a porch with solid sides, and a seat—he instances as good beginnings:—

“You must expect, at first, that there will be difficulties and inconsistencies in carrying out the new style; but they will soon be conquered if you attempt not too much at once. Do not be afraid of incongruities—do not think unities of effect. Introduce your Gothic line by line, and stone by stone; never mind mixing it with your present architecture; your existing houses will be none the worse for having little bits of better work fitted to them; build a porch, or point a window, if you can do nothing else; and remember that it is the glory of Gothic architecture that it can do *anything*. Whatever you really and seriously want, Gothic will do for you; but it must be an *earnest* want. It is its pride to accommodate itself to your needs; and the one general law under which it acts is simply this—find out what will make you comfortable, build that in the strongest and boldest way, and then set your fancy free in the decoration of it. Don't do anything to imitate this cathedral or that, however beautiful. Do what is convenient, and if the form be a new one, so much the better; then set your mason's wits to work, to find out some new way of treating it. Only be steadily determined

that, even if you cannot get the best Gothic, at least you will have no Greek; and in a few years' time—in less time than you could learn a new science or a new language thoroughly—the whole art of your native country will be re-animated.”

It is in one of the reasons which he assigns for the erection of the porch we find an example of the mischievous follies by which he disfigures and weakens all his performances. He has pleasantly alluded to the discomfort of standing in a shower of rain at the street-door, knocking or leave-taking, and contrasted the shelter of the gable-roof, under which “you can put down your umbrella at your leisure, and, if you will, stop a moment to talk to your friend as you give him the parting shake of the hand.” His evil genius prompted him to add:—

“And if, now and then, a wayfarer found a moment's rest on a stone seat on each side of it, I believe you would find the insides of your houses not one whit the less comfortable; and if you answer me, that were such refuges built in the open streets, they would become mere nests of filthy vagrants, I reply that I do not despair of such a change in the administration of the poor-laws of this country, as shall no longer leave any of our fellow-creatures in a state in which they would pollute the steps of our houses by resting upon them for a night. But if not, the command to all of us is strict and straight, ‘When thou seest the naked that touch thee, cover him; and that thou bring the poor that are cast out to thy house.’ Not to the workhouse, observe, but to thy house.”

“Not to thy hearth side, but to thy door-step,” the caviller and the sceptic would continue; and, in the land of Burns, some must have recalled the couplet which speaks of “nonsense nailed wi' a text o' scripture.” But far worse is the attempt to recommend coloured glass by a verse from the Revelations; and worst of all, the argument insinuated in the following paragraph:—

“Whatever has been advanced in the course of this evening, has rested on the assumption that all architecture was to be of brick or stone; and may meet with some hesitation in its acceptance, on account of the probable use of iron, glass, and such other materials in our future edifices. I cannot say any statement of the possible uses of iron or glass, but I will give you one reason which I think will weigh strongly with most here, why it is not likely that they will ever become important elements in architectural effect. I know that I am speaking to a company of philosophers; but you are not philosophers of the kind who suppose that the Bible is a superannuated book; neither are you of those who think the Bible is dishonoured by being referred to for judgment in small matters. The force of the image of the Corner Stone, as used throughout Scripture, would completely be lost, if the Christian and civilized world were ever extensively to employ any other material than earth and rock in their domestic buildings; I firmly believe that they never will; but that as the laws of beauty are more perfectly established, we shall be content still to build as our forefathers built, and still to receive the same great lessons which such building is calculated to convey.”

We should be almost ashamed to controvert the position thus dogmatically asserted. As it is not attempted to be established, we may, without disrespect, answer it by the suggestion—that the letter of Scripture is ever too easily evaded, when the authority of its spirit is admitted; and that the builder with glass and iron might defend their use as did Fielding's Newgate chaplain his favorite drink—“*punch* is nowhere forbidden in Scripture.”

The third and fourth lectures are devoted to the sister art. It contains, with many admirable passages, and some indubitable maxims, an even unusual proportion of eccentricities. Giotti and Turner are almost the only painters mentioned without the appendage of some depreciatory epithet! Angelo was a plagiarist, and Raphael the leader of the great art-apostasy. Titian and Correggio were “pagan” and impure. Claude embodies “the foolish pastoralism,” and Salvator “the ignorant terror” of their time. Poussin was affected and pedantic. Such are Mr. Ruskin's judgments on the old masters, whom “all the world worshippeth.” Of the modern, Wilkie, Etty, Flaxman, and Mulready, alone seem to have promised greatness, and—to have missed it. They have all “stumbled over the antique.” They have all been misled by the notion that historical painting is the portrayal of past events,—whereas, we are now instructed, it is the commemoration of our contemporaries! But landscape painting is the only natural or worthy branch of the art—and of that, Turner was the Shakespeare and the Bacon. These very eccentric views are supported with much ingenuity and learning, and with a fervour that is unavoidably eloquent. But the ingenuity is curiously illogical, and the learning is strangely perverted. In short, over and above this fine talk “about and about” the general subject, in which Mr. Ruskin is sure to indulge if he open his mouth, we

can find nothing in these lectures so reliable and pleasant, as certain anecdotes illustrating Turner's generosity of feeling and action. This quality in the great artist is among the discoveries of his eloquent eulogist; and we will not stop to examine the eulogy, lest it also prove an illusion.

*The Mediterranean.* By Admiral SMYTH. J. W. Parker, Strand.

ALTHOUGH the author of this work styles it, in his preface, a "hydrographical treatise," from which it is almost natural to infer that his object is something exclusively nautical, there is enough of general interest about it to justify a notice and a few extracts in this journal.

Soundings and surveys, typhoons, simooms, and waterspouts, mirages and Cape Flyaways, long calms and sudden tempests, the bitter Kaikas and the withering Schiron, meteorology and climate with their regulated facts and occasional wonders, sandbanks and sea-quakes, ephemeral islands and capricious deus; the water, with its fish and its constituents; the air, with its birds, its winds, and its diseases—all these things, illustrated from history and personal adventure, and set forth with the grasp and authority of forty years' experience, are enough to give this book the highest standard value for maritime purposes. But the general design includes far more than statistical statement—than the mere records of the lead, the net, and the barometer. "From the Mediterranean," Dr. Johnson has said, "come all our religion, all our arts, almost all that sets us above the savages." Admiral Smyth has seized upon the ever-increasing connexion between the Mediterranean and human progress, and has given us clear, though rapid, sketches of the growth of such instruments of civilization as were suggested by the difficulties and developed by the advantages of that sea's position. Thus we have, among other things, much curious information respecting the history of its divisions and strangely-varied nomenclature, from the "This Sea" of Herodotus, to the "White Sea" of many modern tribes—the paths of ancient ships, the terrors that beset them, and the ill-omened ports they avoided; the origin of British commerce and consulates there, from the first essays under Henry VII. to the introduction of British bottoms in 1511, and the established glory of the Levant Company in 1550; the history of geological opinion concerning it, from old fable and quaint Arabic theory to modern scientific conjectures; of voyages of discovery, from that under Darius, son of Hydaspes, to Antonine's Itinerary, and the pompous reports of Crescentio; of maps and chart-makers, from the work of Seylax and the inscribed columns of Sesostris, with a glance at the probable duties of the Egyptian hieroglyphist and of the officers mentioned by Vegetius, to Diocæarchus (immortal by the commendation of Cicero), and to Erastothenes, Mercator, Chabert, and Wyld. We see the wonderful distortions "the sea" successively underwent under the hands of these old designers—now a long canal, and now a broad-bosomed gulf; the victories its caprice has awarded, the promising enterprises it has neutralized, and the historic events whose aspect is owing to its many resources of disaster. The style is simple and modest, conveying much valuable reading—with, perhaps, too much haste, and too little parade. Many corrected reports appear, generally in a foot-note, of some volcanic convulsion, or other phenomenon, which has long puzzled, through ignorance or, more frequently, too detailed information, the scientific reviews and the learned societies.

When he ruins the reputation of some old travelling sage, till yesterday an oracle both of honesty and correctness, it nevertheless diminishes in nothing his respect for the ancient geographers. His first page is a welcome to their company, and his last paragraph a kindly defence of their memories. Their inaccuracies it requires no sophistry to excuse, and their very inventiveness is often shrewd and suggestive—though priced at not a few shipwrecks:—

"Nothing can be more unjust or unsound, though nothing is more common, than for geographers to condemn most unparingly the labours of their predecessors, without advertent to the circumstances, *pro et con*, in the history of each case. An advance toward excellence will probably be made in every future age, though an abso-

lutely correct and perfect chart can never be formed as long as the powerful and invisible agents continue to act. Thus Cellarius, Salmatius, &c., forgot to whom geography owed its rise to the dignity of a science, and were very unduly severe in their censures on Ptolemy's mistakes, instead of ascribing them to the defective knowledge and imperfect instruments of his age; while their own labours are now criticised with as little candour by the writers of the present day; who, if they reflect, may form some notion of the estimation in which themselves will be held, by the learned geographers of A.D. 2500."

His research has resulted in more than one fact of political significance, whether for the past or present. June accounts from the Black Sea are not so cheering as to make the following untimely:—

"From the inexperience of the early navigators, and its then alarming distance from their homes, the Black Sea was thus named, as expressive of the Cimmerian darkness of its fogs and tempests. But under the *Euphemism* which flatters the evil geni, and still makes the utterance of the word death a rudeness, the Black Sea was soothingly dubbed the *Euxine* (hospitable), although notoriously treacherous and unsafe—'Quem tenet Euxini mendax cognomine litus.' Modern commerce has changed all this; for though there are sometimes mists of a density sufficient to alarm a Greek sailor, hard storms are rare, and when they do occur, seldom last more than twelve hours without considerable abatement."

The Sea of Azof, however, seems subject to very startling changes.

Admiral Smyth is enthusiastic for the designs of Lieutenant Maury, of the United States, and if that gentleman can collect together many such pleasant surveyors, with zeal so untiring, with minds so well stored, and pens so trained, he will be a benefactor not less to merchants than to literature.

We mentioned in our last that the Royal Geographical Society had bestowed its gold medal on Admiral Smyth on account of his labours in the Mediterranean, and the excellent work which has followed them.

*Nature's own Printing.* The Discovery of the Natural Printing Process. An Invention for creating, by means of the original itself, in a swift and simple manner, plates for printing copies of plants, materials, lace, &c. Trübner and Co., 12, Paternoster-row.

We recollect in our boyhood having made many attempts to produce impressions of plants and leaves by means of viscid colour, or of printer's ink. The process was simple. It consisted in merely covering the surface with a light charge of colour, and then subjecting the specimens to pressure. A roller or a printing press would answer equally well.

The lace manufacturers in the north of England appear to have long made use of a similar process to multiply patterns of lace. It saved the expense of cutting for patterns, which really were most costly when distributed amongst many customers.

The covers of books, also, have long been ornamented by subjecting them to pressure between boards lined with tissues of various kinds. Silver plate, too, was found susceptible of similar impressions. In many ways the discovery was developing into usefulness.

Councillor Aüer, of the Imperial Printing-office at Vienna, appears to have been amongst the first to perceive the extensive future utility of the process. He devoted time, talent, and unequalled means to bring some of its branches to perfection. His success was most unequivocal. Most exquisite specimens are contained in this meritorious work.

Moreover, Mr. Aüer was desirous that the discovery should immediately become public property. He at once gave the world the advantage of his labours, and the manufacturers of all nations were welcome to avail themselves of the assistance of this most valuable invention. We learn, however, that Messrs. Bradbury and Evans have obtained a patent, and are desirous of appropriating the advantages of the whole discovery to themselves. It will be for them to establish their patent, which seems a matter of question. We cannot conceive on what ground they can claim such an exclusive right. Surely in times like the present it is far better to follow the noble example of men like Mr. Talbot, than to arrogate and assume exclusive privileges when, possibly, even the foundation on which they rest may turn out to be purely visionary. The former was a real sacrifice—the latter seems like pure selfishness.

*Map of the Roads and Country within a circle of six miles around the Crystal Palace.* Standidge and Co., 39, Old Jewry.

THIS very useful and elegant map extends from Hyde-park on the north-west to Bromley-common on the south-east; and from the Commercial-road to Sutton—the extremities of an opposite diagonal. As it includes all the thoroughfares near either bank of the Thames, no London pedestrian can mistake his way into the fields and lanes that lead to Sydenham. The railways and stations, the roads to and from every town, park, and hamlet, the woods and various nooks and brooks which are the resort of the ruralizing Surrey-siders, are all very clearly indicated. Many a snug retreat which was our precious secret, sacred to our artist portfolio and our editorial pipe, here presents a very inviting patch of green, on the bank which we monopolized, and approached by more lanes than will be good for our future retirement. Eminences are distinctly marked so as to point out the best views of Penge-hill; also the principal hotels and inns, and the various entrances to the Palace and grounds. A mile subdivided into furlongs is attached, by which one may measure his powers with his pedestrian intentions. As Sydenham has now become one of the pleasure-grounds of London, this map will become as necessary as our Davis or Reynolds; from its neat and precise execution we predict an equal popularity.

*True Stories for Children.* Tullant and Allen.

THE first three numbers of this little series—Semiramis, Cyrus, and Sardanapalus—we can the more appropriately commend as they will serve admirably as a juvenile guide through some portions of the Crystal Palace. Sacred, profane, and monumental sources are well combined; and the style has the merit, rare enough in such works, of losing none of its beauty because it is addressed to children, and of eschewing all that affected stooping to youthful comprehension which always succeeds in making language tedious and involved.

#### AMERICAN PRIZES TO INVENTORS.

THE Crystal Palace at New York, which proved, under its original management, so signal a failure, so far, at least, as the stockholders were concerned, has been reopened, with great ceremony and *éclat*, under new and highly favourable auspices, with the well-known Barnum at its head. We learn that when the directors, between the disappointment of their hopes and the indignation of the public, were at their wits' end to know what course to pursue, Mr. Barnum generously came to their relief, assumed a large debt, and pledged his reputation to raise the sinking fortunes of the establishment by becoming the president of the Company. The practical sagacity of Mr. Barnum, proved by the invincible success of every enterprise in which he has hitherto engaged, at once restored public confidence in the undertaking, and the New Yorkers are now as sanguine as ever, and with better reason, that it will be made commercially remunerative; or, in Yankee phrase, "will pay."

Among the measures announced at the inauguration of the new régime was the award of the following prizes to be made by the juries:—

"A prize of a gold medal, costing 1,000 dollars, or its equivalent in cash, if preferred, for the most useful and valuable invention or discovery which shall be patented during this year, provided it shall have meantime been exhibited in the Crystal Palace; a gold medal, costing 1,000 dollars, or its equivalent in cash, to the artist whose work, having been exhibited in the Crystal Palace during the three months closing on the first day of December next, shall be deemed most worthy of such testimonial; five medals, costing 100 dollars each, or their equivalent in plate or cash, to the five inventors whose inventions in the various departments of useful arts, patented within the year, and exhibited in the Crystal Palace, shall be adjudged most worthy of such testimonials; five medals, costing 100 dollars each, or their equivalent in plate or cash, to the five artists whose original works, completed since the first opening of the Crystal Palace, and exhibited therein, shall be adjudged most worthy of such distinction."

**ELECTRIC TELEGRAPH BETWEEN GREAT BRITAIN AND AMERICA.**—A private letter from New York announces the formation of the directory for accomplishing the long talked-of undertaking of a submarine telegraph between this country and America. It includes Professor Morse, the telegraphist, Lieut. Maury, R.N., of the U.S. Observatory, some New York capitalists, and Mr. T. P. Shaffner, of Washington, president of several telegraph companies. The exact terminus on the American side has not been decided on, but the work, it is positively declared, will be carried into effect almost immediately.

A STATUE OF BURNS has been erected in Perth. It is by a rising Scottish sculptor—Mr. Anderson. The statue is above life-size, of "manly make." The costume is that of the period, unaided by aught save the homely folds of a substantial Scotch plaid. The right hand holds a scroll, and leans upon the breast, while the left hangs by the side, and holds a bonnet.

## New Inventions, Patents, &amp; Improvements.

## THE NEW PATENT LAW OF BELGIUM.

We maintained in our last number that the Belgian Government had enacted a new and extremely liberal patent law, and we now have the pleasure of laying its principal features before our readers.

A patent will be granted for any invention or improvement which can be made an object of industry or commerce. The grant of letters patent will be made without a previous examination, at the risk of the applicant, without guaranty of the novelty or merit of the invention, or of the correctness of the specification, and without prejudice to the rights of third parties. The term of the patent will be twenty years, except in case of objects patented abroad, when the Belgian will expire with the foreign patent. The term will be reckoned from the day of the delivery of the patent.—The fees to be paid will be due annually, and will increase in arithmetical ratio as follows:—For the first year, 10 francs; second year, 20 francs; third year, 30 francs; and so on up to the twentieth year, for which the tax will be 200 francs. The fees are made payable in advance, and will in no case be returned. A patent of improvement will be granted to the original patentee without charge. A patent will bestow the usual privileges upon the patentee; viz., exclusive right to make, use, and sell the patented article, and to institute legal proceedings against parties infringing, with a view to obtain restitution and damages. Recourse to the law is given for proceedings against the infringing party. The tribunals are to take cognizance of matters relating to patents in a summary manner. Foreigners can obtain patents of importation, either directly or by agents, under the limitation, as to length of term, before specified. Patents, whether of importation or otherwise, may be renewed by patentee, which will expire at the same time as the original grant would have done. Specifications must be written in one of the languages used in Belgium, and the drawings must be according to a metrical scale. The specification and drawings must be accompanied by the first year's tax. Provision is made for the publication of the substance of the specification by the Government; also for admitting the public to examine the specifications, and to obtain copies on payment of the cost of making them.

Assignments are to be put on record at specified fees. The holder of a patent must put it in operation in Belgium within one year of its being put into operation in any foreign country, except when the Government, by special decree, grants the patent for one year. At the expiration of the first year, or of the second, in case of an extension being granted, the Government will annul the patent. The patent will equally be declared void if the patentee shall cease for a year to have operated the invention in Belgium, while it is in use in a foreign country, unless the patentee can satisfactorily account for his inaction. Patents will also be annulled on the following causes:—When it can be shown that the object patented has been made, used, or sold by a third party, before the legal date of the invention; when the patentee has intentionally omitted or misrepresented any part of the invention; when the complete specifications and drawings have been printed in any work or other publication, without the sanction of the Government. At the publication alone will not be sufficient cause for legal nullification. Furthermore, a patent will be declared void by the courts, in case the object for which it was granted had been previously patented in a foreign country—except where the patent is granted as a patent of importation, when it may be maintained under the limitation of the time mentioned before. The annulment of a patent will be published. Patentees under the old law will have the option of holding their rights under that law, or of securing the benefits of the new law by a new application, in a form to be hereafter determined. Patents thus transferred to the new law will run for twenty years from their original date, and the annual tax will commence from the expiration of the term for which they were originally granted, provided all previous taxes have been paid. Where the entire fee for the original term has not been paid, the patentee will be credited with the amount he has actually paid, and the annual fees will be regulated accordingly, on the scale adopted by the new law.

We reserve our comments until a future number.

**STAINED GLASS.**—Messrs. Gibbs have just completed the east window (a triplet) in stained glass, for St. Ann's church, Brookfield, Highgate-rose. The window is given by the donor of the church, Miss Ann Barnett, of Highgate-rose; the style of the glass is geometrical. Bells also have been put up, by the gift of Miss Burdett Coutts.—Messrs. Wilmshurst and Oliphant have just fixed a memorial stained-glass window, in the south aisle of Sydenham church, to the memory of the late Captain Price, who was killed in action, at Burnham, in February, 1853, and to the memory of his mother, Charlotte Savory Price. The window is of the perpendicular style, and of four compartments, containing, under canopies, a subject in each opening, viz. the Nativity, Crucifixion, Resurrection, and Ascension.

**PRICE FOR A PLAN.**—A Swedish officer in Stockholm, who some years ago took a drawing of the fort of Sveaborg, demands for it not less than £4,000 sterling.—*Globe.*

## Foreign Industry and Art.

**THE NATIONAL GALLERY.**—A valuable private collection of paintings has been bought at Minden for the British Government. They are expected shortly, and the Custom-house authorities have been directed to deliver the cases unopened at the National Gallery, and to conduct the search under the eyes of the managers.

**FRENCH EXHIBITION.**—The Emperor of the French has decreed that considerable changes shall be effected in the Champs Elysées. A large portion of the present planted ground is to be built on, which act will give a profit of thirty-five millions of francs, it is calculated, to the city of Paris. A vast opening, surrounded by lofty houses, is to be made in front of the Exhibition Palace, and ornamented with fountains and statues. It is also said that four fountains are to be exhibited on the Place de la Concorde, in place of two; and that the obelisk of Luxor is to be transported to the Court of the Louvre. The additional buildings necessary to complete the Palace of Industry, in the Champs Elysées, will be commenced immediately. These additions will be made of cast-iron, so as to be removable when the Universal Exhibition is over. They will be very extensive, as applications have already been made for the admission of no less than 1,000 large engines, requiring space to allow visitors to inspect them in action. The building is expected to be finished in November.

**VERY RETIRED.**—An Englishman has just built an extraordinary house in the Quartier Tivoli, Paris. It is circular, and has neither door nor window externally. The approach to it is from the ground on to the roof by means of a ladder, which is moved up and down by machinery, similar to that of a draw-bridge. There is only one floor, and that contains eighteen apartments, more or less small in dimensions, looking into the centre, which is lighted from above by a glazed cupola. One stove for all these rooms is in the middle, and in summer its place is to be occupied by an exquisite parterre of flowers. A circular balcony, open to all the apartments, surrounds the space.

**THE CALORIC SHIP "ERICSSON."**—The *New York Courier and Enquirer* publishes the following account of the trial trip of the "Ericsson":—"The ship left the dock at Thirteenth-street at a little before 1 o'clock. The engineer allowed the fires to get very low, so that when she started she made but seven revolutions per minute. Her speed increased as she progressed, making finally full twelve turns, and she reached the measured distance of eighteen miles from Gov. Governor's Island in one hour and thirty-five minutes, being a little less than twelve miles per hour. Returning, although the tide was unfavourable, she made twelve miles per hour, passing a measured distance of eight miles in precisely forty minutes. Her engines worked with extraordinary precision and steadiness, turning the centres so strongly and steadily that the eye could not detect the least diminution of port. The highest working pressure at any one time was not less than ten pounds per square inch. This pressure will be greatly increased by a slight alteration, which it is confidently expected will give thirty or forty pounds' pressure. And now, to come to the most important and distinguishing point involved in the practical working of this ship—the economy of fuel. The great question—how much coal will be required to propel a ship of her tonnage (2,300 tons) twenty-four hours, at the rate of twelve to fifteen miles per hour?—was clearly solved by the experience of this trip. Not over ten to twelve tons will be needed, requiring only 120 to 150 tons for a voyage to Liverpool, or nearly 1,000 tons less than the "Arabia," or even the "Atlantic," sometimes consumes, and nearly only one-third the quantity of the working force of those ships. No comment on such results is needed. Another New York paper gives the following account of the founding of the "Ericsson" on her return from the trial trip:—"On arriving opposite pier No. 8, North River, she was struck by the severe squall, which careened the starboard ports under water. These ports had been opened by the men below for the purpose of observing the speed of the vessel through the water. The ship gradually filled, and then sunk in about six fathoms of water, within 300 yards of Jersey city—all the persons on board escaping in the steamer's small boats, or in other boats which came to their assistance—among which were those of the Royal mail steamer "Arabia," Captain Lott. She lies in soft mud, her upper hull, her upper deck being about four feet under water. Being fully insured, there will be no time lost in raising her. She was to have gone into the sectional dock to-day, preparatory to a prolonged trial trip at sea. She was insured for 350,000 dollars.

**SIR FRANCIS DRAKE.**—Herr Andreas Frederich, a sculptor of Strasburg, has presented to the town of Offenburg a statue of Sir Francis Drake. It represents the knight holding in his right hand a map of America, and in his left a bundle of potato stalks, with the roots, leaves, and berries attached. The principal inscription is as follows:—"Sir Francis Drake, the introducer of potatoes into Europe, A.D. 1586."

**COMPOSITION OF WATER.**—An interesting lecture on this subject was delivered on Wednesday evening last, at the Educational Institute, Aldersgate-street, by Alfred Coleman, Esq. By many beautiful and instructive experiments, the lecturer proved water to be composed of two parts of hydrogen and one of oxygen, and thereby destroying its claim to being considered an "element," much to the instruction and entertainment of his hearers.

## THE TEMPERANCE SOCIETIES AND THE CRYSTAL PALACE.

A JOINT meeting was called of the London Temperance League and National Temperance Societies, and a deputation of eighteen gentlemen out of that meeting, was appointed to wait upon the directors, with the following remonstrance.

The deputation consisted of Walter C. Trevelyan, Wallington, near Morpeth; Lawrence Heyworth, M.P.; Joseph Sturge, Birmingham; William Janson, Tenterden; George Cruikshank, London; J. D. Bassett, Leighton Buzzard; John Morland, Croydon; John Heyworth, Derby; Charles Gilpin, London; James Clark, near Glastonbury; William Miller, Edinburgh; Nathaniel Card, Manchester; Stephen Geary, London; John Taylor, London; Charles Wilson, Liverpool; Francis Frith, jun., Rumford; Dawson Burns, London; and William Tweedie, London. Some of these gentlemen were large shareholders, and others exhibitors. The remonstrance ran thus:—

"The undersigned, appointed as a deputation to wait upon the directors of the Crystal Palace Company, beg respectfully to state:

"That they cordially share in what they believe to have been the general sentiment of sincere satisfaction produced by the official announcement in the prospectus of the Crystal Palace Company, dated May 17th, 1852:—'The institution itself it is proposed to make worthy of the country, and of the views with which the Crystal Palace was originally raised. Refined recreation, calculated to elevate the intellect, to instruct the mind, and to improve the heart, will welcome the millions who have never had other incentive, but such as the gin-place, the dancing saloon, and the alehouse afford them. Care will also be taken to secure a supply of refreshments of the best description, but intoxicating beverages will not be sold. In a word, throughout every department of the national work, that character will be stamped upon it which it has already won.' Administrative sentiments, which were repeated in a letter, of which a copy is annexed, containing the information that, by your unanimous request, a clause had been inserted in the charter of the Crystal Palace Company, providing that no intoxicating drinks should be furnished in any part of the buildings or grounds:

"That, in common with the public, they were led, until very recently, to most expectant and anxious intention to preserve this most salutary and important condition intact:

"That they have heard, with extreme and unfeigned regret, from one of the Secretaries of the Board of Trade, that an application has been made to her Majesty in Council for a supplemental charter, which would nullify the above condition:

"That they are utterly at a loss to conceive any reason justifying so momentous a change of policy, which, if persevered in, will, in their opinion, rob the Crystal Palace of that high character which it was expected to maintain as the successor of the Great Exhibition of All Nations—except an injurious influence on a large number of visitors—and render it impossible for respectable persons, and especially ladies, to confide in, or possess that perfect freedom from personal annoyance which was enjoyed in the Crystal Palace of 1851—not to insist on the greater insecurity to which the valuable property contained in the building will be subject:

"That they are firmly persuaded that a supplemental charter, containing the repeal of the original condition, will not be approved by the reflecting portion of the community, but will occasion deep disappointment and well-grounded fears in the minds of many who cherished the liveliest hopes in reference to the new Crystal Palace as a means of elevating and refining the masses of society; a result the opposite has always followed the association of such facilities and temptations with popular recreations and entertainments:

"That they cannot think without alarm upon the multiplied risks to which vast numbers will be exposed on their return-journey, many of whom will be in an excited state from the free access to intoxicating liquors allowed in the Crystal Palace,—it being important to remember that in accidents thus occasionally the innocent frequently share, and as fatally, as those whose conduct is worthy of blame."

**ENGLISH WORKMEN IN FRANCE.**—The following notice appears in a recent number of the *London Gazette*:—

"Home Office, Whitehall, May 5, 1854.  
"Whereas many English workmen have lately proceeded to France in search of employment, and having fallen in obtaining work of any description, have fallen into great poverty and distress, and have suffered much misery and privation—all such persons intending to go over to France for the same purpose are hereby cautioned and warned of the inconvenience to which they will be exposed, unless they shall have entered beforehand into some contract with a respectable person, or persons, to whom they will be employed; or unless they shall, before leaving their own country, have provided themselves with funds sufficient to preserve them from want, while abroad, and to enable them to return, if they cannot find the employment they have sought for."

**ROYAL SURREY ZOOLOGICAL GARDENS.**—The extensive menagerie of this establishment has recently received an important addition by the arrival of two of the smallest elephants ever imported. These arrived in this country two or three weeks ago in the "Monarch," East Indiaman, and were immediately purchased by Mr. Tyler, the proprietor of the gardens, to add to his already numerous collection. Their playfulness and docility have already made them general favourites with the subscribers and other visitors to the gardens.



## Words worthy Remembering.

BRITISH ELOQUENCE.—We do not blame M. Villmain with having, in his "lessons," dedicated too large a space to the British Parliament; were we to do so, we would show how ill we understood his design, which was to reveal to us the true mission of political eloquence in modern times. To realize this aim, it was surely to the English Parliament he should have had recourse, for no where else is to be found testimony so triumphant and proofs so decisive, for his purpose. Neither Athens nor Rome, which are also kinds of oratory have left us such imperishable monuments, bears with it, on this point, such authority as the Parliament of England. Demosthenes and Cicero, still doubtless, to be consulted in the management of dialectics and the artifice of language, did not instruct Mirabeau so clearly as did Fox and Chatham. The Olympians and Catiline orations could have supplied him only with brilliant, but useless citations; the agora and the forum are far too distant to unveil the secret of political oratory. It is among the records of the British Parliament that we must learn the art of discussing in a style alternately sublime and familiar, the greatest events and the loftiest questions of public right. —*Revue des Deux Mondes.*

IT MUST STRIKE A FOREIGNER somewhat with surprise to see how little has been done for the promotion of art in connexion with education by those great establishments to which exclusively have been confided for centuries the training of its future patrons. In France, not only such cities as Lyons or Bordeaux, but such third-class ones as Avignon or Douai, where there are royal or imperial colleges, there is sure to be a museum, containing paintings, antiques, and curiosities, often even valuable and beautiful ones. In Italy, where there are universities, as at Bologna or Perugia, there are often magnificent collections. But Eaton or Harrow, and even the richly endowed universities, can boast of having done nothing to promote good arts, or initiate the rich and great in its principles. It is wonderful that there should be a public with little taste or feeling for it? —*Ibid.*

MORE LIGHT.—We are often impressed with the gross neglect of otherwise intelligent men, in not securing abundant light for animal life. To the animal and the plant alike, and to every human being, light, as well as warmth, is absolutely indispensable. Put a plant in a cellar, and it will grow up colourless, flexible, headless. Put it in a dark place, and yet give it air, and it will hardly do better. Yet people will attempt to bring up animals imprisoned and housed. In some public remarks we had occasion to speak, we stated that a pig would not grow if deprived of light. We soon after met an old gentleman, and he had lived sixty years without direct covering the fact, and the first words he addressed us were:—"Well, you told me why my pigs would not grow. Two years ago, I put six pigs into a snug place in my barn. It was warm, but dark, and they were fed through the floor. In the spring I took them out, and they looked like rats. They hadn't grown a pound." A farmer of our acquaintance was sometime since driving a fine mare. We asked him how she became blind? He told us that he put her, and two other three-year-old horses, into a perfectly dark stable, in the fall, and in the spring, soon after they came out, they went stone blind. These illustrations show conclusively (?) that light is necessary to every living and growing thing. Our barns [farmsteads are so-called in the States] are not light enough. Our houses, and too many of them, are destitute of light. Parents pursue a blind and benighted course, when they encourage their children in living, housed and imprisoned; or when they encourage them in enveloping their faces under impenetrable veils, lest their cheeks should blister. You cannot blister the cheek of a cherry or a peach. Better remember that the ruddy glow of priceless health, and the life and animation that irradiate beauty, can never exist in perfection, unless in full and free exposure to air and sunlight. —*Toledo Blade.*

THE ARCHITECTURE of other nations grow with their greatness and shared in their destruction; carefully shadowing every fresh addition to their degradation and their downfall; but ours, on the contrary, fell to ruins at the very daybreak of our prosperity leaving us to barter our merchandise for the taste of other nations, and to patch up our buildings from the pagodas of China, the palaces of modern Italy, and the deformities of Egypt—to borrow everywhere materials without the skill to use them—to mass together flesh and bones as Prometheus did, and yet find no heavenly fire to kindle them; to go begging climates, nations, and languages, and to return poorer than we went out. May this reproach be soon removed! may we grope about dark gorges of crystals till we find the amulet that gave our fathers wisdom! Let no ignorant admiration of foreign art lead us to ignore the necessities of climate and national character. We are an in-door people—we want sunlight without rain—summer air and yet no winter wind. We may have sheltering porches and guarded cloisters, but no Moorish cupolas or transparent alcoves. We want warmth and light, but our architects remember that one use of a house is to live in it; let them show earnestness of purpose and unintermitting zeal, and the nineteenth century may still see a new order of architecture arise, in which the power of the Roman builder may be blended with the softer beauty of the Greek. —*Athenaeum.*

THE OLD ROMAN IN OUR MUSEUM.—He takes the busts and statues, and does not set them in the centre of a room, to be admired; but as they are to him pieces of furniture, he puts them into the niches from which they had been taken, and where, perhaps, they are in a bad light. And now he looks about him at the wonderful collection of splendid Etruscan vases which we have got together, and he recognises them at once. "Take that to the kitchen," he exclaims, "it is my *Chytia* to cook vegetables; and these to the scullery, they are my *Arkos* and *Cados* for drawing water; and to the cellar, it is a *Stammus* to hold wine, carry that *Pithas* to the store-room to resume its old office of holding fruit; replace in the pantry that *Psycter*, to cool the wine for dinner, and that *Crater* to hand it round; and that *Lopos* and *Hemitos* for my soup, and the *Tryblia* for my dishes. And this *Calpis* and *Leopythos*, which will retain the scent of my ancient perfumes, take to the dressing or bath room, with that *Louter*, which was my washing basin. What have they been making of all these things, putting them into expensive glass cases, and treating them as curiosities?" And if some of his ancestors had been celebrated and successful—not on the turf, but on the sand, the arena, and had carried off cups—an *Amphoreus Panathenaios* or so, these would have been considered as trophies, and he would have restored, with a few choice specimens of pottery, dedicated to religious purposes, or wedding presents, to his Grecian or Etruscan closet, in which he shows them to his friends, as a modern collector would his old Dresden, Sèvres, or Chelsea. And next, this practical demolisher of our museum proceeds to examine, with a snuff-box in his hand, and a cigar in his mouth, the various departments of his house; every one is to him a piece of household furniture. There is no end of other vessels, which must have served for domestic purposes, such as braziers, for instance, of which the handles, rines, and other parts, are finished beyond what the finest bronzes now made in Paris usually equal. What are they considered as? You cannot suppose that they were all made from the designs of the Flaxmans, the Stothards, and the Baileys of those days. Who has ever heard of any great artist in Pompeii or Herculaneum? And then he looks into our precious cabinet; and he sends those exquisite gems into his room to be worn by himself and his family; they are but his ordinary rings. And your gold medals, and your silver medals, and your bronze medals, he absolutely puts in his purse; for to him they are only common money. —*Cardinal Wiseman's Lectures.*

THE MEDITERRANEAN CABLE IN THE YARD NEAR GATEWICH.—The first portion of the great Mediterranean cable, the largest ever made, and in point of circumference, also the largest at present existing, is just completed, and ready for shipment. The screw steamer "Persian," destined to carry it, will receive her regular cargo the moment she arrives from Alexandria, and the submarine works on the Islands of Corsica, &c., will be ready to connect the cable on its being laid down. The cable is about 110 miles in length, and weighs somewhere about 800 tons. It contains six copper wires, or conductors, for the fluid to traverse, protected by a gutta percha covering, secured in a hempen rope, and finally surrounded with twelve iron wires of number one gauge. The projector and originator, Mr. John Watkins Brett, profiting by experience, was allowed to select the cable which was technically termed "slack" and "way," and for depths of the ocean. As now coiled in the yard, the cable occupies about seventy-five feet; taking its convex sides. The perpendicular height of the coil is about five feet, and the width of one side of the coil, from convex to concave, reaches twenty-four feet. The moment it is laid down, the communication will be established through the cable, and about 400 miles of submarine wire. Extensions to Malta, Turkey, &c., would give us news from the seat of war in an incredibly short space of time, and might, in the matter of rapidity of proceedings, speedy communications of orders, knowledge of wants, &c., be of essential service to the country. The still more rapid publication of intelligence would also tend to diminish the national anxiety, and enable the press of this country to protect the mind of Northern Europe from the agitations wrought by the journals of St. Petersburg.

IN THE ARMENIAN BURIAL-GROUND, at Constantinople, large massive slabs of stone are deeply carved, not only with the name, age, and eulogy of the deceased, but also with the emblems of his calling. The grave of a tailor is known by the shears and yard measure—that of the blacksmith by the anvil—that of the mason by the rule and trowel. As no people suffered more in past times from the vengeance or justice of authority, and many who lie buried here died by the hands of the executioner, another peculiarity may be observed—so little disgrace was attached to such an end, that the survivors have seldom failed to record the fact pictorially on the gravestone.

REQUEST TO THE BRITISH MUSEUM.—A provincial paper mentions that the will of the late Colonel Jolliffe, recently proved, contains some valuable bequests to public institutions. The chamberlain of the dining-room at Ammenloven Park, Somersetshire, is bequeathed after the decease of his two nearest surviving relations, to the British Museum. The subject is a bust of the youthful Bacchus, crowned with the fruit and foliage of the vine. The compartments on either side are representations of the cornucopia, and the pilasters present, in alto relievo, an image of the thyrsus.

## 'CUTENESS' OF A YANKEE PAINTER.

A PERSON who kept an inn by the road-side, went to a painter, who, for a time, had set up his easel in a town not a hundred miles from Lake Ontario, and inquired for what sum the painter would paint him a bear for a signboard. It was to be a "real good one," that would attract customers.

"Fifteen dollars," replied the painter.

"That's too much," said the innkeeper; "Tom Larkins will do it for ten." The painter cogitated for a moment. He did not like that his rival should get a commission in preference to himself, although it was only for a signboard.

"It is to be a wild one or a tame one?" he inquired.

"A wild one, to be sure."

"With a chain, or without one?" again asked the painter.

"Without a chain," was the reply.

"Well, I will paint you a wild bear without a chain for ten dollars."

The bargain was struck, the painter set to work, and in due time sent home the signboard, on which he had painted a huge brown bear of a most ferocious aspect. The signboard was the admiration of all the neighbourhood, and drew plenty of customers to the inn; and the innkeeper knew not whether to congratulate himself most upon being in possession of so attractive a sign, or on having secured it for the small sum of ten dollars. The innkeeper looked on his barrels were driven for three weeks, when one night there arose one of those violent storms of rain and wind, thunder and lightning, which are so common in North America, and which pass over with almost as much rapidity as they rise.

When the innkeeper awoke next morning, the sun was shining, the birds sang, all traces of the storm had passed away. He looked up anxiously to ascertain that his sign was safe. There it was sure enough, swinging to and fro as usual, but the bear had disappeared. The innkeeper could hardly believe his eyes; full of anger and surprise, he ran to the painter and related what had happened. The painter looked up coolly from his work, "Was it a wild bear or a tame one?"

"A wild bear."

"Was it chained or not?"

"I guess not."

"Then," cried the painter, triumphantly, "how could you expect a wild bear to remain in such a storm as that of last night without a chain?"

The innkeeper had nothing to say against so conclusive an argument, and finally agreed to give the painter fifteen dollars to paint him a wild bear, with a chain, that would not take to the woods in the next storm. For the benefit of our unprofessional readers, it may be necessary to mention that the roughish painter had painted the first bear in water colours, which had been washed away by the rain; the second bear was painted in oil colours, and was therefore able to withstand the weather. —*Church of England Quarterly Review.*

DOMESTICS IN CANADA.—"A lady in Canada, in the strict sense of the term, is none the less so, because she has spent her morning in salting beef, making tallow candles, and other kindred household duties. At home, she would infallibly lose 'caste'—that dire bugbear. Here she does not. Servants are a great plague—expensive, whimsical, and idle. On one occasion a servant, who came to be hired by a lady friend of mine, entered the room, and immediately seated herself on the sofa by the lady of the house; scrutinized her thoroughly; asked the nature of the duties she was expected to perform, and her salary; and then said abruptly—"Well, I like the looks of you, and I guess I'll come." This was all that passed. How long she stayed I should be sorry to say; probably three days. I recollect reading somewhere, in a book on life and manners in the Western States, that a servant, believing that her mistress had called to her, but not being quite sure of the fact, ascertained it by the following question—"I say, mam, did you holler?" I thought I heard a yell, "Hither and Thither," by R. Fowler.

MRS. LAWRENCE'S SALE OF PLANTS.—We observed that the enormous *Eupacris grandiflora*, which for many years formed the crown head of the Zebra Road in Chiswick at Chiswick, was bought for £12 10s.; this fine plant was quite six feet high, and as much through, and covered with bloom. A *Polygala acuminata* of similar size, and also in flower, fetched £10 15s.; *Azalea exaristata*, £17 17s.—this plant was in all respects in excellent condition, and measured about five feet in height and six inches in diameter. A very fine *Erica tetralix*, five feet high, fetched £15 15s. An *Azalea variegata*, plant of five feet high, fetched £10 10s. *Azalea Lawrenceana* (which did not appear to be different from *Minerva*) fetched the great price of £24 3s.; it was certainly a splendidly grown plant, measuring four feet in height and six feet in width. *Azalea Apollo*, five feet by four feet, fetched £8 10s.; and *A. Gleditsiana*, £7 5s. *Pinus sylvestris*, five feet in height and six feet in width, £15 15s.; a *Dillwynia*, two-and-a-half feet high, and as much through, was knocked down for £5 5s.; *Boronia serrulata* two feet in height and a little more in width, £5 15s.; *Chorizanthe Henchmanni*, three-and-a-half feet in height, and four feet in width, £3 15s.; *Erica tetralix* bicolour, one of the handsomest of the genus, measuring three-and-a-half feet in height, and as much through, £2 10s. —*Gardener's Chronicle.*

## Advertisements.

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## LIGHT BROWN COD LIVER OIL.

PREPARED FOR MEDICINAL USE IN THE LOPPEDED ISLES, NORWAY, AND PUT TO THE TEST OF CHEMICAL ANALYSIS. THE MOST EFFECTUAL REMEDY FOR CONSUMPTION, BRONCHITIS, ASTHMA, GOUT, CHRONIC RHEUMATISM, AND ALL SCROFULOUS DISEASES.

Approved of and recommended by BREZARD, LEROY, WAGNER, DOUGLAS, FRANKS, FORTINER, and numerous other eminent medical men and scientific chemists in Europe.

Specially rewarded with medals by the Governments of Belgium and the Netherlands.

Has almost entirely superseded all other kinds on the continent, in consequence of its proved superior power and efficacy—effecting a cure much more rapidly.

Contains iodine, phosphate of chalk, volatile alkali, and the elements of the bile—in short, all its most active and essential principles—in larger quantities than the pale oils made in England and Newfoundland, deprived of these by the process of purification.

A pamphlet by Dr. de Jongh, with detailed remarks upon its superiority, directions for use, cases in which it has been prescribed with the greatest effect, will be forwarded gratis on application.

The signed testimonial of the late DR. JONATHAN PEREIRA, Professor at the University of London, author of "The Elements of Materia Medica and Therapeutics," is selected from innumerable others from medical and scientific men of the highest distinction.

"My dear Sir—I was very glad to find from you, when I had the pleasure of seeing you in London, that you were interested commercially in Cod Liver Oil. It was fitting that the author of the best analysis and investigations into the properties of this Oil should himself be the purveyor of this important medicine.

"I feel, however, some diffidence in venturing to fulfil your request by giving you my opinion of the quality of the oil of which you gave me a sample, because I know that no one can be better, and few so well as acquainted with the physical and chemical properties of this medicine as your self, whom I regard as the highest authority on the subject.

"I can, however, have no hesitation about the propriety of responding to your application. The oil which you gave me was of the very finest quality, whether considered with reference to its colour, flavour, or chemical properties; and I am satisfied that, for medicinal purposes, no finer oil can be procured.

"With my best wishes for your success, believe me, my dear Sir, to be very faithfully yours,

(Signed) JONATHAN PEREIRA."

Pine-square, London, April 15, 1851.

To Dr. de Jongh."

SOLD, WHOLESALE AND RETAIL, in bottles, labelled with Dr. de Jongh's stamp and signature, by ASKIN, HARBOUR and Co., 77, Strand, Sole Commission Agents for the United Kingdom and British possessions; and by all respectable Chemists and Vendors of Medicine in Town and Country, at the following prices—

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## FRAMPTON'S PILL OF HEALTH

"For upwards of nine years (writes Mr. Thomas Province, of Finchmore Hall, Middlesex), I have experienced the efficacy of this excellent medicine, and I have the happiness of saying that I never had a better state of health, which I attribute to Frampton's pills. I beg further to add, that this medicine is in general use by my family, and we know of nothing to equal it.

"For found these pills are truly excellent, removing all obstructions, the distressing headache so very prevalent with the sex, depression of spirits, dizziness of sight, nervous affections, blotches, pimples, and sallowness of the skin, and give a healthy juvenile bloom to the complexion. Sold by all medicine vendors, price 1s. 4d. and 2s. 6d. per box.

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wonderfully efficacious in curing Bad Legs.

Extract of a Letter from Mr. John Pallas, of St. James's, London, dated February 11th, 1850: "To PARSONS HOLLOWAY—Sir, my wife suffered for four years with a frightful ulcerated leg, which was attended by dropsical swellings and profuse water discharges. She consulted several medical men, and tried every remedy, but all in vain. At last, she tried your ointment and pills, and after persevering with them for about six weeks the wound on her leg entirely healed, and she was thoroughly restored to health, a blessing quite unexpected to all her acquaintances."

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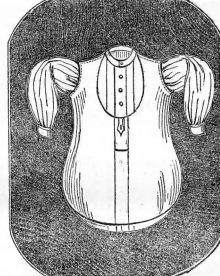
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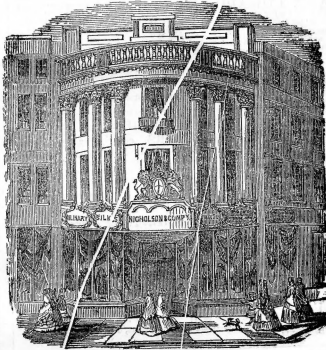
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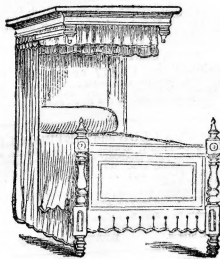


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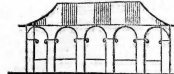
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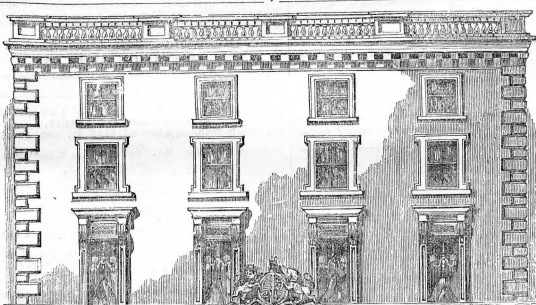
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